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45. 167.

SELECTA E CATULLO.

SELECTA E CATULLO,

IN USUM JUVENTUTIS:

NOTAS QUASDAM ANGLICE SCRIPTAS

ADJECIT

GULIELMUS GIFFORD COOKESLEY, M.A.

REGIÆ SCHOLÆ ETONENSIS E MAGISTRIS ADJUTORIBUS.

ETONÆ,

E. P. WILLIAMS;

APUD QUEM VENEUNT ETIAM NO. 5, BRIDGE STREET, BLACKFRIARS, LONDINI.

MDCCCXLV.

167.

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C. VALERII CATULLI

VERONENSIS

CARMINA.

CARMEN I.

Ad Cornelium Nepotem.

Quoi dono lepidum novum libellum,
Arida modo pumice expolitum?
Corneli, tibi: namque tu solebas
Meas esse aliquid putare nugas,
Jam tum, cum ausus es, unus Italorum,
Omne ævum tribus explicare chartis,
Doctis, Jupiter! et laboriosis.
Quare habe tibi, quicquid hoc libelli est,
Qualecumque; quod, o patrona Virgo,
Plus uno maneat perenne sæclo.

CARMEN II.

Ad Passerem Lesbiæ.

Passer, deliciæ meæ puellæ,
Quicum ludere, quem in sinu tenere,
Quoi primum digitum dare appetenti,

Et acres solet incitare morsus;
Cum desiderio meo nitenti
Carum nescio quid lubet jocari,
(Ut solatiolum sui doloris,
Credo, ut tum gravis acquiescat ardor)
Tecum ludere, sicut ipsa, possem,
Et tristes animi levare curas;
Tam gratum mihi, quam ferunt puellæ
Pernici aureolum fuisse malum,
Quod zonam soluit diu ligatam.

CARM. III.

Luctus in Morte Passeris.

Lugete, O Veneres, Cupidinesque,
Et quantum est hominum venustiorum!
Passer mortuus est meæ puellæ.
Passer, deliciæ meæ puellæ,
Quem plus illa oculis suis amabat:
Nam mellitus erat, suamque norat
Ipsam tam bene, quam puella matrem:
Nec sese a gremio illius movebat;
Sed circumsiliens modo huc, modo illuc,
Ad solam dominam usque pipilabat.
Qui nunc it, per iter tenebricosum,
Illuc, unde negant redire quemquam:
At vobis male sit, malæ tenebræ
Orci, quæ omnia bella devoratis!
Tam bellum mihi passerem abstulistis.
O factum male! O miselle passer!
Tua nunc opera meæ puellæ
Flendo turgiduli rubent ocelli.

CARMEN IV.

Dedicatio Phaseli.

Phaselus ille, quem videtis, hospites,
Ait fuisse navium celerrimus,
Neque ullius natantis impetum trabis
Nequisse prætterire, sive palmulis
Opus foret volare, sive linteo.
Et hoc negat minacis Adriatici
Negare litus, insulasve Cycladas,
Rhodumve nobilem, horridamve Thraciam,
Propontida, trucemve Ponticum sinum;
Ubi iste, post phaselus, antea fuit
Comata silva: nam Cytorio in jugo
Loquente sæpe sibilum edidit coma.
Amastri Pontica, et Cytore buxifer,
Tibi hæc fuisse et esse cognitissima
Ait phaselus: ultima ex origine
Tuo stetisse dicit in cacumine,
Tuo imbuisse palmulas in æquore,
Et inde tot per impotentia freta
Herum tulisse; læva, sive dextera
Vocaret aura, sive utrumque Jupiter
Simul secundus incidisset in pedem;
Neque ulla vota litoralibus Diis
Sibi esse facta, cum veniret a mare
Novissimo hunc ad usque limpidum lacum.
Sed hæc prius fuere: nunc recondita
Senet quiete, seque dedicat tibi,
Gemelle Castor, et gemelle Castoris.

CARMEN V.

Ad Lesbiam.

Vivamus, mea Lesbia, atque amemus;
Rumoresque senum severiorum
Omnes unius æstimemus assis.
Soles occidere et redire possunt:
Nobis, cum semel occidit brevis lux,
Nox est perpetua una dormienda.
Da mi basia mille, deinde centum,
Dein mille altera, dein secunda centum,
Dein usque altera mille, deinde centum:
Dein, cum millia multa fecerimus,
Conturbabimus illa, ne sciamus,
Aut ne quis malus invidere possit,
Cum tantum sciat esse basiorum.

CARMEN VI.

Ad Lesbiam.

Quæris, quot mihi basiationes
Tuæ, Lesbia, sint satis superque?
Quam magnus numerus Libyssæ arenæ
Laserpiciferis jacet Cyrenis
Oraclum Jovis inter æstuosi
Et Batti veteris sacrum sepulcrum;
Aut quam sidera multa, cum tacet nox,
Furtivos hominum vident amores;
Tam te basia multa basiare,

Vesano satis et super Catullo est,
Quæ nec pernumerare curiosi
Possint, nec mala fascinare lingua.

CARMEN VII.

Ad Verannium.

Veranni, omnibus e meis amicis
Antistans mihi millibus trecentis,
Venistine domum ad tuos Penates,
Fratresque unanimos, anumque matrem?
Venisti. O mihi nuntii beati!
Visam te incolumem; audiamque Iberum
Narrantem loca, facta, nationes,
Ut mos est tuus; applicansque collum,
Jucundum os, oculosque suaviabor.
O quantum est hominum beatiorum!
Quid me lætius est, beatiusve?

CARMEN VIII.

Ad Furium et Aurelium.

Furi et Aureli, comites Catulli,
Sive in extremos penetrabit Indos,
Litus ut longe resonante Eoa
Tunditur unda;
Sive in Hircanos, Arabasque molles,
Seu Sacas, sagittiferosque Parthos,
Sive qua septemgeminus colorat
Æquora Nilus;
Sive trans altas gradietur Alpes,
Cæsaris visens monumenta magni,

Gallicum Rhenum, horribilesque ultimosque Britannos :
Omnia hæc, quæcumque feret voluntas
Cœlitum, tentare simul parati,
Pauca nunciate meæ puellæ
Non bona dicta.
Nec meum respectet, ut ante, amorem,
Qui illius culpa cecidit ; velut prati
Ultimi flos, prætereunte postquam
Tactus aratro est.

CARMEN IX.

Ad Asinium.

Marrucine Asini, manu sinistra
Non belle uteris in joco atque vino :
Tollis lintea negligentiorum.
Hoc salsum esse putas ? Fugit te, inepte ;
Quamvis sordida res et invenusta est.
Non credis mihi ? Crede Pollioni
Fratri, qui tua furta vel talento
Mutari velit : est enim leporum
Disertus puer, ac facetiarum.
Quare aut hendecasyllabos trecentos
Exspecta, aut mihi linteum remitte ;
Quod me non movet æstimatione ;
Verum est mnemosynon mei sodalis :
Nam sudaria Setaba ex Iberis
Miserunt mihi muneri Fabullus
Et Verannius. Hæc amem necesse est,
Ut Veranniolum meum et Fabullum.

CARMEN X.

Ad Fabullum.

Cœnabis bene, mi Fabulle, apud me
Paucis, si tibi Di favent, diebus,
Si tecum attuleris bonam atque magnam
Cœnam, non sine candida puella,
Et vino et sale, et omnibus cachinnis.
Hæc si inquam, attuleris, venuste noster,
Cœnabis bene; nam tui Catulli
Plenus sacculus est aranearum.
Sed contra accipies meros amores,
Seu quid suavius elegantiusve est;
Nam unguentum dabo, quod meæ puellæ
Donarunt Veneres, Cupidinesque;
Quod tu cum olfacies, Deos rogabis,
Totum ut te faciant, Fabulle, nasum.

CARMEN XI.

Ad Calvum Licinium.

Ni te plus oculis meis amarem,
Jucundissime Calve, munere isto
Odissem te odio Vatiniano.
Nam quid feci ego, quidve sum locutus,
Cur me tot male perderes poetis?
Isti Di mala multa dent clienti,
Qui tantum tibi misit impiorum.
Quod si, ut suspicor, hoc novum ac repertum
Munus dat tibi Sulla literator,
Non est mi male, sed bene ac beate,

Quod non dispereunt tui labores.
Di magni! horribilem et sacrum libellum!
Quem tu scilicet ad tuum Catullum
Misti, continuo ut die periret,
Saturnalibus, optimo dierum.
Non, non hoc tibi, salse, sic abibit:
Nam, si luxerit, ad librariorum
Curram scrinia; Cæsios, Aquinios,
Suffenum, omnia colligam venena,
Ac te his suppliciis remunerabor.
Vos hinc interea valete, abite
Illuc, unde malum pedem tulistis,
Sæcli incommoda, pessimi poetæ!

CARMEN XII.

Ad Coloniam.

O Colonia, quæ cupis ponte ludere longo,
Et salire paratum habes; sed vereris inepta
Crura ponticuli adsulitantis, irredivivus
Ne supinus eat, cavaque in palude recumbat;
Sic tibi bonus ex tua pons libidine fiat,
In quo vel Salisubsulis sacra suscipiantur:
Munus hoc mihi maximi da, Colonia, risus.
Quendam municipem meum de tuo volo ponte
Ire præcipitem in lutum, per caputque pedesque:
Verum totius ut lacus, putidæque paludis,
Lividissima, maximeque est profunda vorago.
Insulsissimus est homo; nec sapit pueri instar
Bimuli, tremula patris dormientis in ulna.
Quoi cum sit viridissimo nupta flore puella,
Et puella tenellulo delicatior hædo,
Asservanda nigerrimis diligentius uvis;

Ludere hanc sinit, ut lubet, nec pili facit uni;
Nec se sublevat ex sua parte: sed, velut alnus
In fossa Liguri jacet suppernata securi,
Tantumdem omnia sentiens, quam si nulla sit usquam:
Talis iste meus stupor nil videt, nihil audit.
Ipse qui sit, utrum sit, an non sit, id quoque nescit.
Nunc eum volo de tuo ponte mittere pronum,
Si pote stolidum repente excitare veternum,
Et supinum animum in gravi derelinquere cœno,
Ferream ut soleam tenaci in voragine mula.

CARMEN XIII.

Ad Hortorum Deum.

Hunc lucum tibi dedico, consecroque, Priape,
Qua domus tua Lampsaci est, quaque silva, Priape.
Nam te præcipue in suis urbibus colit ora
Hellespontia, cæteris ostreosior oris.

CARMEN XIV.

Hortorum Deus.

Hunc ego, juvenes, locum, villulamque palustrem,
Tectam vimine junceo, caricisque maniplis,
Quercus arida, rustica conformata securi,
Nutrivi, magis et magis ut beata quotannis.
Hujus nam domini colunt me, Deumque salutant,
Pauperis tuguri pater, filiusque***
Alter assidua colens diligentia, ut herba
Dumosa, asperaque a meo sit remota sacello;
Alter parva ferens manu semper munera larga.
Florido mihi ponitur picta vere corolla

Primitu', et tenera virens spica mollis arista:
Luteæ violæ mihi, luteumque papaver,
Pallentesque cucurbitæ, et suave olentia mala;
Uva pampinea rubens educata sub umbra:
Sanguine hanc etiam mihi (sed tacebitis) aram
Barbatus linit hirculus, cornipesque capella;
Pro quis omnia honoribus hæc necesse Priapo
Præstare, et domini hortulum, vineamque tueri.
Quare hinc, o pueri, malas abstinete rapinas.
Vicinus prope dives est, negligensque Priapus.
Inde sumite: semita hæc deinde vos feret ipsa.

CARMEN XV.

Hortorum Deus.

Ego, hæc, ego arte fabricata rustica,
Ego arida, o viator, ecce populus
Agellulum hunc, sinistra, tute quem vides,
Herique villulam, hortulumque pauperis
Tuor, malasque furis arceo manus.
Mihi corolla picta vere ponitur,
Mihi rubens arista sole fervido,
Mihi virente dulcis uva pampino,
Mihique glauca duro oliva frigore.
Meis capella delicata pascuis
In urbem adulta lacte portat ubera;
Meisque pinguis agnus ex ovilibus
Gravem domum remittit ære dexteram;
Teneraque, matre mugiente, vaccula
Deum profundit ante templa sanguinem.

CARMEN XVI.

Ad Varrum.

Suffenus iste, Varre, quem probe nosti,
Homo est venustus, et dicax, et urbanus;
Idemque longe plurimos facit versus.
Puto esse ego illi millia aut decem aut plura
Perscripta; nec sic, ut fit, in palimpsesto
Relata: chartæ regiæ, novi libri,
Novi umbilici, lora rubra, membrana
Directa plumbo, et pumice omnia æquata.
Hæc cum legas, tum bellus ille et urbanus
Suffenus, unus caprimulgus aut fossor
Rursus videtur: tantum abhorret, ac mutat.
Hoc quid putemus esse? qui modo scurra,
Aut siquid hac re tritius, videbatur,
Idem inficeto est inficetior rure,
Simul poemata attigit: neque idem unquam
Æque est beatus, ac poema cum scribit:
Tam gaudet in se, tamque se ipse miratur.
Nimirum idem omnes fallimur; neque est quisquam,
Quem non in aliqua re videre Suffenum
Possis. Suus quoique attributus est error:
Sed non videmus manticæ quod in tergo est.

CARMEN XVII.

Ad Juventium Puerum.

O qui flosculus es Juventiorum,
Non horum modo, sed quot aut fuerunt,
Aut posthac aliis erunt in annis!
Mallem divitias mihi dedisses

Isti, quoi neque servus est, neque arca,
Quam sic te sineres ab illo amari.
Qui? non est homo bellus? inquies. Est:
Sed bello huic neque servus est, neque arca.
Hæc tu, quam lubet, abjice, elevaque;
Nec servum tamen ille habet, neque arcam.

CARMEN XVIII.

Ad Furium.

Furi, villula nostra non ad Austri
Flatus opposita est, nec ad Favoni,
Nec sævi Boreæ, aut Apeliotæ,
Verum ad millia quindecim et ducentos.
O ventum horribilem atque pestilentem!

CARMEN XIX.

Ad Pocillatorem Puerum.

Minister vetuli, puer, Falerni,
Inger mi calices amariores,
Ut lex Postumiæ jubet magistræ,
Ebriosa acina ebriosioris.
At vos, quo lubet, hinc abite, lymphæ,
Vini pernicies! et ad severos
Migrate: hic merus est Thyonianus.

CARMEN XX.

Ad Alphenum.

Alphene immemor, atque unanimis false sodalibus!
Jam te nil miseret, dure, tui dulcis amiculi:

Jam me prodere, jam non dubitas fallere, perfide!
Nec facta impia fallacum hominum cœlicolis placent;
Quæ tu negligis, ac me miserum deseris in malis.
Eheu! quid faciant dehinc homines, quoive habeant fidem?
Certe tute jubebas animam tradere, inique, me
Inducens in amorem, quasi tuta omnia mi forent.
Idem nunc retrahis te; ac tua dicta omnia factaque
Ventos irrita ferre, et nebulas aerias, sinis.
Si tu oblitus es, at Di meminerunt, meminit Fides;
Quæ te ut pœniteat postmodo facti faciet tui.

CARMEN XXI.

Ad Sirmionem Peninsulam.

Peninsularum, Sirmio, insularumque
Ocelle, quascumque in liquentibus stagnis,
Marique vasto, fert uterque Neptunus!
Quam te libenter, quamque lætus, inviso!
Vix mi ipse credens, Thyniam atque Bithynos
Liquisse campos, et videre te in tuto.
O! quid solutis est beatius curis?
Cum mens onus reponit, ac peregrino
Labore fessi venimus larem ad nostrum,
Desideratoque acquiescimus lecto.
Hoc est, quod unum est pro laboribus tantis.
Salve, o venusta Sirmio! atque hero gaude:
Gaudete vosque, Lydiæ lacus undæ:
Ridete, quicquid est domi cachinnorum.

CARMEN XXII.

Ad Dianam.

Dianæ sumus in fide
Puellæ, et pueri integri :
Dianam pueri integri,
Puellæque canamus.
O Latonia, maximi
Magna progenies Jovis !
Quam mater prope Deliam
Deposivit olivam,
Montium domina ut fores,
Silvarumque virentium,
Saltuumque reconditorum,
Amniumque sonantum !
Tu Lucina dolentibus
Juno dicta puerperis :
Tu potens Trivia, et notho es
Dicta lumine Luna.
Tu cursu, Dea, menstruo
Metiens iter annuum,
Rustica agricolæ bonis
Tecta frugibus exples.
Sis quocumque placet tibi
Sancta nomine ; Romulique
Antiquam, ut solita es, bona
Sospites ope gentem.

CARMEN XXIII.

Cæcilium invitat.

Poetæ tenero, meo sodali,
Velim Cæcilio, papyre, dicas,

Veronam veniat, Novi relinquens
Comi mœnia, Lariumque litus :
Nam quasdam volo cogitationes
Amici accipiat sui, meique.
Quare, si sapiet, viam vorabit,
Quamvis candida millies puella
Euntem revocet, manusque collo
Ambas injiciens, roget morari ;
Quæ nunc, si mihi vera nuntiantur,
Illum deperit impotente amore.
Nam, quo tempore legit inchoatam
Dindymi dominam, ex eo misellæ
Ignes interiorem edunt medullam.
Ignosco tibi, Sapphica puella
Musa doctior : est enim venuste
Magna Cæcilio inchoata Mater.

CARMEN XXIV.

Ad Cornificium.

Male est, Cornifici, tuo Catullo :
Male est, mehercule, et laboriose,
Et magis magis in dies et horas ;
Quem tu, quod minimum facillimumque est,
Qua solatus es allocutione ?
Irascor tibi. Sic meos amores ?
Paulum quid lubet allocutionis,
Mœstius lacrymis Simonideis.

CARMEN XXV.

In Egnatium.

Egnatius, quod candidos habet dentes,
Renidet usquequaque ; seu ad rei ventum est

Subsellium, cum orator excitat fletum,
Renidet ille; seu pii ad rogum fili
Lugetur, orba cum flet unicum mater,
Renidet ille; quicquid est, ubicumque est,
Quodcumque agit, renidet. Hunc habet morbum,
Neque elegantem, ut arbitror, neque urbanum.
Quare monendus es mihi, bone Egnati:
Si urbanus esses, aut Sabinus, aut Tiburs,
Aut pastus Umber, aut obesus Etruscus,
Aut Lanuvinus ater atque dentatus,
Aut Transpadanus, (ut meos quoque attingam)
Aut quilibet, qui puriter lavit dentes;
Tamen renidere usquequaque te nollem:
Nam risu inepto res ineptior nulla est.

CARMEN XXVI.

Ad Ravidum.

Quænam te mala mens, miselle Ravide,
Agit præcipitem in meos iambos?
Quis Deus, tibi non bene advocatus,
Vecordem parat excitare rixam?
Anne ut pervenias in ora volgi?
Quid vis? qualubet esse notus optas?
Eris; quandoquidem meos amores
Cum longa voluisti amare pœna.

CARMEN XXVII.

In quandam.

Adeste, hendecasyllabi, quot estis,
Omnes undique, quotquot estis omnes.

Jocum me putat esse mœcha turpis,
Et negat mihi vostra reddituram
Pugillaria, si pati potestis.
Persequamur eam, et reflagitemus.
Quæ sit, quæritis? illa, quam videtis
Turpe incedere, mimice ac moleste
Ridentem catuli ore Gallicani.
Circumsistite eam, et reflagitate.
Mœcha putida, redde codicillos,
Redde, putida mœcha, codicillos.
Non assis facis? O lutum! lupanar!
Aut si perditius potest quid esse.
Sed non est tamen hoc satis putandum.
Quod si non aliud pote est, ruborem
Ferreo canis exprimamus ore.
Conclamate iterum altiore voce:
Mœcha putida, redde codicillos,
Redde, putida mœcha, codicillos.
Sed nil proficimus; nihil movetur.
Mutanda est ratio, modusque vobis,
Siquid proficere amplius potestis.
Pudica et proba, redde codicillos.

CARMEN XXVIII.

In Amicam Formiani.

Salve, nec minimo puella naso,
Nec bello pede, nec nigris ocellis,
Nec longis digitis, nec ore sicco,
Nec sane nimis elegante lingua,
Decoctoris amica Formiani.
Ten' provincia narrat esse bellam?
Tecum Lesbia nostra comparatur?
O sæclum insipiens et inficetum!

CARMEN XXIX.

Ad Fundum.

O funde noster, seu Sabine, seu Tiburs,
Nam te esse Tiburtem autumant, quibus non est
Cordi Catullum lædere; at quibus cordi est,
Quovis Sabinum pignore esse contendunt.
Sed, seu Sabine, sive verius Tiburs,
Fui libenter in tua suburbana
Villa, malamque pectore expuli tussim;
Non immerenti quam mihi meus venter,
Dum sumtuosas appeto, dedit, cœnas.
Nam, Sextianus dum volo esse conviva,
Orationem in Antium petitorem
Plenam veneni et pestilentiæ legit.
Hic me gravedo frigida, et frequens tussis
Quassavit, usquedum in tuum sinum fugi,
Et me recuravi otioque et urtica.
Quare refectus maximas tibi grates
Ago, meum quod non es ulta peccatum.
Nec deprecor jam, si nefaria scripta
Sexti recepso, quin gravedinem et tussim
Non mi, sed ipsi Sextio, ferat frigus,
Qui tunc vocat me, cum malum legit librum.

CARMEN XXX.

De Acme et Septimio.

Acmen Septimius, suos amores,
Tenens in gremio, Mea, inquit, Acme,
Ni te perdite amo, atque amare porro

Omnes sum assidue paratus annos,
Quantum qui pote plurimum perire;
Solus in Libya, Indiave tosta,
Cæsio veniam obvius leoni!
Hoc ut dixit, Amor, sinistram ut ante,
Dextram sternuit approbationem.
At Acme leviter caput reflectens,
Et dulcis pueri ebrios ocellos
Illo purpureo ore suaviata,
Sic, inquit, mea vita, Septimille,
Huic uno domino usque serviamus,
Ut multo mihi major acriorque
Ignis mollibus ardet in medullis.
Hoc ut dixit, Amor, sinistram ut ante,
Dextram sternuit approbationem.
Nunc, ab auspicio bono profecti,
Mutuis animis amant, amantur.
Unam Septimius misellus Acmen
Mavolt, quam Syrias Britanniasque:
Uno in Septimio fidelis Acme
Facit delicias, libidinesque.
Quis ullos homines beatiores
Vidit? quis Venerem auspicatiorem?

CARMEN XXXI.

Ad se ipsum, de Adventu Veris.

Jam ver egelidos refert tepores;
Jam cœli furor æquinoctialis
Jucundis Zephyri silescit auris.
Linquantur Phrygii, Catulle, campi,
Nicææque ager uber æstuosæ;
Ad claras Asiæ volemus urbes.

Jam mens prætrepidans avet vagari ;
Jam læti studio pedes vigescunt.
O dulces comitum valete cœtus,
Longe quos simul a domo profectos
Diverse variæ viæ reportant.

CARMEN XXXII.

Ad M. T. Ciceronem.

Disertissime Romuli nepotum,
Quot sunt, quotque fuere, Marce Tulli,
Quotque post aliis erunt in annis ;
Gratias tibi maximas Catullus
Agit, pessimus omnium poeta ;
Tanto pessimus omnium poeta,
Quanto tu optimus omnium patronus.

CARMEN XXXIII.

Ad Licinium.

Hesterno, Licini, die otiosi
Multum lusimus in meis tabellis,
Ut convenerat esse ; delicatos
Scribens versiculos uterque nostrum
Ludebat numero modo hoc, modo illoc,
Reddens mutua per jocum atque vinum.
Atque illinc abii tuo lepore
Incensus, Licini, facetiisque,
Ut nec me miserum cibus juvaret,
Nec somnus tegeret quiete ocellos ;
Sed toto indomitus furore lecto

Versarer, cupiens videre lucem,
Ut tecum loquerer, simulque ut essem.
At defessa labore membra postquam
Semimortua lectulo jacebant,
Hoc, jucunde, tibi poema feci,
Ex quo perspiceres meum dolorem.
Nunc audax, cave, sis; precesque nostras,
Oramus, cave despuas, ocelle,
Ne pœnas Nemesis reposcat a te:
Est vehemens Dea; lædere hanc caveto.

CARMEN XXXIV.

Ad Lesbiam.

Ille mi par esse Deo videtur,
Ille, si fas est, superare Divos,
Qui sedens adversus identidem te
Spectat et audit
Dulce ridentem; misero quod omnes
Eripit sensus mihi: nam simul te,
Lesbia, adspexi, nihil est super mi
* * *
Lingua sed torpet: tenuis sub artus
Flamma dimanat: sonitu suopte
Tintinant aures: gemina teguntur
Lumina nocte.
Otium, Catulle, tibi molestum est;
Otio exsultas, nimiumque gestis:
Otium et reges prius, et beatas
Perdidit urbes.

CARMEN XXXV.

Ad se ipsum, de Struma et Vatinio.

Quid est, Catulle, quid moraris emori?
Sella in curuli Struma Nonius sedet:
Per consulatum pejerat Vatinius.
Quid est, Catulle, quid moraris emori?

CARMEN XXXVI.

In Nuptias Juliæ et Manlii.

Collis o Heliconii
Cultor, Uraniæ genus,
Qui rapis teneram ad virum
Virginem, o Hymenæe Hymen!
Hymen o Hymenæe!
Cinge tempora floribus
Suaveolentis amaraci:
Flammeum cape: lætus huc,
Huc veni, niveo gerens
Luteum pede soccum:
Excitusque hilari die,
Nuptialia concinens
Voce carmina tinnula,
Pelle humum pedibus; manu
Pineam quate tædam.
Namque Julia Manlio,
Qualis Idalium colens
Venit ad Phrygium Venus

Judicem, bona cum bona
Nubit alite virgo;
Floridis velut enitens
Myrtus Asia ramulis,
Quos Hamadryades Deæ
Ludicrum sibi roscido
Nutriunt humore.
Quare age, huc aditum ferens
Perge linquere Thespiæ
Rupis Aonios specus,
Lympha quos super irrigat
Frigerans Aganippe:
Ac domum dominam voca
Conjugis cupidam novi,
Mentem amore revinciens,
Ut tenax hedera huc et huc
Arborem implicat errans.
Vos item simul, integræ
Virgines, quibus advenit
Par dies, agite, in modum
Dicite, O Hymenæe Hymen!
Hymen o Hymenæe!
Ut lubentius, audiens
Se citarier ad suum
Munus, huc aditum ferat
Dux bonæ Veneris, boni
Conjugator amoris.
Quis Deus magis, ah! magis
Est petendus amantibus?
Quem colent homines magis
Cœlitum! O Hymenæe Hymen!
Hymen o Hymenæe!
Te suis tremulus parens
Invocat: tibi virgines

Zonula soluunt sinus :
Te timens cupida novus
Captat aure maritus.
Tu fero juveni in manus
Floridam ipse puellulam
Matris e gremio suæ
Dedis, O Hymenæe Hymen!
Hymen o Hymenæe!
Nil potest sine te Venus,
Fama quod bona comprobet,
Commodi capere : at potest,
Te volente. Quis huic Deo
Compararier ausit?
Nulla quit sine te domus
Liberos dare, nec parens
Stirpe jungier : at potest,
Te volente. Quis huic Deo
Compararier ausit?
Quæ tuis careat sacris,
Non queat dare præsides
Terra finibus : at queat,
Te volente. Quis huic Deo
Compararier ausit?
Claustra pandite januæ ;
Virgo adest. Viden', ut faces
Splendidas quatiunt comas?
Sed moraris ; abit dies :
Prodeas, nova nupta.
Tardat ingenuus pudor,
Quæ tamen magis audiens
Flet, quod ire necesse sit.
Sed moraris ; abit dies :
Prodeas, nova nupta.
Flere desine. Non tibi, Au-

runculeia, periculum est,
Nequa femina pulchrior
Clarum ab Oceano diem
Viderit venientem.
Talis in vario solet
Divitis domini hortulo
Stare flos hyacinthinus.
Sed moraris; abit dies:
Prodeas, nova nupta.
Prodeas, nova nupta, sis;
(Jam videtur) et audias
Nostra verba. Viden'? faces
Aureas quatiunt comas.
Prodeas, nova nupta.
Tollite, o pueri, faces:
Flammeum video venire.
Ite, concinite in modum,
Io Hymen Hymenæe, io!
Io Hymen Hymenæe!
Jam licet venias, marite:
Uxor in thalamo est tibi
Ore floridulo nitens;
Alba parthenice velut,
Luteumve papaper.
At marite (ita me juvent
Cœlites) nihilo minus
Pulcher es, neque te Venus
Negligit. Sed abit dies:
Perge; ne remorare.
Non diu remoratus es.
Jam venis. Bona te Venus
Juverit, quoniam palam,
Quod cupis, capis, et bonum

Non abscondis amorem.
Torquatus, volo, parvulus
Matris e gremio suæ
Porrigens teneras manus,
Dulce rideat ad patrem,
Semihiante labello.
Sit suo similis patri
Manlio, et facile insciis
Noscitetur ab omnibus ;
Et pudicitiam suæ
Matris indicet ore.
Talis illius a bona
Matre laus genus approbet,
Qualis unica ab optima
Matre Telemacho manet
Fama Penelopeo.

CARMEN XXXVII.

Carmen Nuptiale.

Juvenes.

Vesper adest ; Juvenes, consurgite : Vesper Olympo
Exspectata diu vix tandem lumina tollit.
Surgere jam tempus, jam pingues linquere mensas :
Jam veniet virgo ; jam dicetur Hymenæus.
Hymen o Hymenæe ! Hymen, ades, o Hymenæe !

Puellæ.

Cernitis, innuptæ, juvenes ? consurgite contra.
Nimirum Œtæos ostendit Noctifer ignes.

Sic certe ; viden' ut perniciter exsiluere ?
Non temere exsiluere : canent quod visere par est.
Hymen o Hymenæe ! Hymen, ades, o Hymenæe !

Juvenes.

Non facilis nobis, æquales, palma parata est :
Adspicite, innuptæ secum ut meditata requirunt.
Non frustra meditantur : habent memorabile quod sit :
Nec mirum, tota penitus quæ mente laborent.
Nos alio mentes, alio divisimus aures.
Jure igitur vincemur : amat victoria curam.
Quare nunc animos saltem committite vestros :
Dicere jam incipient ; jam respondere decebit.
Hymen o Hymenæe ! Hymen, ades, o Hymenæe !

Puellæ.

Hespere, qui cœlo fertur crudelior ignis ?
Qui natam possis complexu avellere matris,
Complexu matris retinentem avellere natam,
Et juveni ardenti castam donare puellam ?
Quid faciant hostes capta crudelius urbe ?
Hymen o Hymenæe ! Hymen, ades, o Hymenæe !

Juvenes.

Hespere, qui cœlo lucet jucundior ignis ?
Qui desponsa tua firmes connubia flamma,
Quod pepigere viri, pepigerunt ante parentes,
Nec junxere prius quam se tuus extulit ardor.
Quid datur a Divis felici optatius hora ?
Hymen o Hymenæe ! Hymen, ades, o Hymenæe !

Puellæ.

Ut flos in septis secretus nascitur hortis,
Ignotus pecori, nullo contusus aratro,
Quem mulcent auræ, firmat sol, educat imber:
Multi illum pueri, multæ optavere puellæ:
Sic virgo, dum intacta manet, dum cara suis est.
Cum castum amisit polluto corpore florem,
Nec pueris jucunda manet, nec cara puellis.
Hymen o Hymenæe! Hymen, ades, o Hymenæe!

Juvenes.

Ut vidua in nudo vitis quæ nascitur arvo,
Nunquam se extollit, nunquam mitem educat uvam;
Sed tenerum prono deflectens pondere corpus,
Jam jam contingit summum radice flagellum:
Hanc nulli agricolæ, nulli accoluere juvenci.
At si forte eadem est ulmo conjuncta marito,
Multi illam agricolæ, multi accoluere juvenci:
Sic virgo, dum intacta manet, dum inculta senescit.
Cum par connubium maturo tempore adepta est,
Cara viro magis, et minus est invisa parenti.
At tu ne pugna cum tali conjuge, virgo;
Non æquum est pugnare, pater quoi tradidit ipse,
Ipse pater cum matre, quibus parere necesse est.
Hymen o Hymenæe! Hymen, ades, o Hymenæe!

CARMEN XXXVIII.

De Aty.

Super alta vectus Atys celeri rate maria,
Phrygium nemus citato cupide pede tetigit,

Adiitque opaca sylvis redimita loca Deæ :
Stimulatus ubi furenti rabie, vagus animi,
Niveis citata cepit manibus leve tympanum,
Tympanum, tubam, Cybelle, tua, mater, initia :
Quatiensque terga tauri teneris cava digitis,
Canere hæc suis adorta est tremebunda comitibus :
Agite, ite ad alta, Gallæ, Cybeles nemora simul ;
Simul ite, Dindymenæ dominæ vaga pecora,
Aliena quæ petentes, velut exsules, loca,
Sectam meam exsecutæ, duce me, mihi comites,
Rapidum salum tulistis, truculentaque pelagi.
Hilarate heræ citatis erroribus animum ;
Mora tarda mente cedat : simul ite, sequimini
Phrygiam ad domum Cybelles, Phrygia ad nemora Deæ,
Ubi cymbalum sonat vox, ubi tympana reboant ;
Tibicen ubi canit Phryx curvo grave calamo ;
Ubi capita Mænades vi jaciunt hederigeræ ;
Ubi sacra sancta acutis ululatibus agitant ;
Ubi suevit illa Divæ volitare vaga cohors ;
Quo nos decet citatis celerare tripudiis.
Simul hæc comitibus Atys cecinit notha mulier,
Thiasus repente linguis trepidantibus ululat ;
Leve tympanum remugit ; cava cymbala recrepant.
Viridem citus adit Idam properante pede chorus.
Furibunda simul, anhelans, vaga vadit, animi egens,
Comitata tympano Atys, per opaca nemora dux,
Veluti juvenca vitans onus indomita jugi.
Rapidæ ducem sequuntur Gallæ pede propero.
Itaque, ut domum Cybelles tetigere, lassulæ
Nimio e labore somnum capiunt sine Cerere.
Piger his labantes languore oculos sopor operit.
Abit in quiete molli rabidus furor animi.

Sed ubi oris aurei Sol radiantibus oculis
Lustravit æthera album, sola dura, mare ferum,
Pepulitque noctis umbras vegetis sonipedibus;
Ibi somnus excitum Atyn fugiens citus abiit:
Trepidantem eum recepit Dea Pasithea sinu.
Ita de quiete molli, rabida sine rabie,
Simul ipsa pectore Atys sua facta recoluit,
Liquidaque mente vidit sine quis, ubique foret;
Animo æstuante rursum reditum ad vada tetulit:
Ibi maria vasta visens lacrymantibus oculis,
Patriam allocuta voce est ita mœsta miseriter:
"Patria o mea creatrix! patria o mea genitrix!
Ego quam miser relinquens, dominos ut herifugæ
Famuli solent, ad Idæ tetuli nemora pedem:
Ut apud nivem et ferarum gelida stabula forem,
Et earum omnia adirem furibunda latibula:
Ubinam, aut quibus locis te positam, patria, rear?
Cupit ipsa pupula ad te sibi dirigere aciem,
Rabie fera carens dum breve tempus animus est.
Egone a mea remota hæc ferar in nemora domo?
Patria, bonis, amicis, genitoribus abero?
Abero foro, palæstra, stadio, et gymnasiis?
Miser, ah miser, querendum est etiam atque etiam, anime.
Quod enim genus figuræ est, ego non quod habuerim?
Ego puber, ego adolescens, ego ephebus, ego puer,
Ego gymnasi fui flos; ego eram decus olei.
Mihi januæ frequentes, mihi limina tepida,
Mihi floridis corollis redimita domus erat,
Linquendum ubi esset orto mihi sole cubiculum.
Egone Deum ministra, et Cybeles famula ferar?
Ego viridis algida Idæ nive amicta loca colam?
Ego vitam agam sub altis Phrygiæ columinibus,

Ubi cerva sylvicultrix, ubi aper nemorivagus?
Jam jam dolet, quod egi, jam jamque pœnitet."
Roseis ut huic labellis palans sonitus abit,
Geminas Deorum ad aures nova nuntia referens,
Ibi juncta juga resolvens Cybele leonibus,
Lævumque pecoris hostem stimulans, ita loquitur:
"Agedum, inquit, age ferox, i: face ut hinc furoribus,
Face ut hinc furoris ictu reditum in nemora ferat,
Mea libere nimis qui fugere imperia cupit.
Age, cæde terga cauda: tua verbera patere:
Face cuncta mugienti fremitu loca retonent:
Rutilam ferox torosa cervice quate jubam."
Ait hæc minax Cybelle, religatque juga manu.
Ferus ipse sese adhortans rapidum incitat animum:
Vadit, fremit, refringit virgulta pede vago.
At ubi ultima albicantis loca litoris adiit,
Tenerumque vidit Atyn prope marmora pelagi,
Facit impetum. Ille demens fugit in nemora fera.
Ibi semper omne vitæ spatium famula fuit.
Dea, magna Dea, Cybelle, Didymi Dea domina,
Procul a mea tuus sit furor omnis, hera, domo:
Alios age incitatos, alios age rabidos.

CARMEN XXXIX.

Epithalamium Pelei et Thetidos.

Peliaco quondam prognatæ vertice pinus
Dicuntur liquidas Neptuni nasse per undas
Phasidos ad fluctus, et fines Æetæos;
Cum lecti juvenes, Argivæ robora pubis,
Auratam optantes Colchis avertere pellem,
Ausi sunt vada salsa cita decurrere puppi,

Cœrula verrentes abiegnis æquora palmis;
Diva quibus, retinens in summis urbibus arces,
Ipsa levi fecit volitantem flamine currum,
Pinea conjungens inflexæ texta carinæ.
Illa rudem cursu prima imbuit Amphitriten;
Quæ simul ac rostro ventosum proscidit æquor,
Tortaque remigio spumis incanduit unda;
Emersere feri candenti e gurgite vultus,
Æquoreæ monstrum Nereides admirantes;
Illaque, haudque alia, viderunt luce marinas
Mortales oculi nudato corpore nymphas,
Nutricum tenus exstantes e gurgite cano.
Tum Thetidis Peleus incensus fertur amore:
Tum Thetis humanos non despexit hymenæos:
Tum Thetidi pater ipse jugandum Pelea sensit.
O nimis optato sæclorum tempore nati
Heroes, salvete, Deum genus! o bona mater!
Vos ego sæpe meo, vos carmine compellabo.
Teque adeo eximie tædis felicibus aucte,
Thessaliæ columen, Peleu, quoi Jupiter ipse,
Ipse suos Divum genitor concessit amores;
Tene Thetis tenuit pulcherrima Neptunine?
Tene suam Thetys concessit ducere neptem,
Oceanusque, mari totum qui amplectitur orbem?
Quæ simul optatæ finito tempore luces
Advenere, domum conventu tota frequentat
Thessalia: oppletur lætanti regia cœtu:
Dona ferunt: præ se declarant gaudia vultu.
Deseritur Scyros: linquunt Phthiotica Tempe,
Cranonisque domos, ac mœnia Larissæa:
Pharsaliam coeunt, Pharsalia tecta frequentant.
Rura colit nemo: mollescunt colla juvencis:
Non humilis curvis purgatur vinea rastris:
Non glebam prono convellit vomere taurus:

Non falx attenuat frondatorum arboris umbram :
Squalida desertis robigo infertur aratris.
Ipsius at sedes, quacumque opulenta recessit
Regia, fulgenti splendent auro, atque argento.
Candet ebur soliis ; collucent pocula mensis :
Tota domus gaudet regali splendida gaza.
Pulvinar vero Divæ geniale locatur
Sedibus in mediis, Indo quod dente politum
Tincta tegit roseo conchyli purpura fuco.
Hæc vestis, priscis hominum variata figuris,
Herouas mira virtutes indicat arte.
Namque fluentisono prospectans litore Diæ
Thesea cedentem celeri cum classe tuetur
Indomitos in corde gerens Ariadna furores :
Necdum etiam sese, quæ visit, visere credit ;
Utpote fallaci quæ tum primum excita somno
Desertam in sola miseram se cernit arena.
Immemor at juvenis fugiens pellit vada remis,
Irrita ventosæ linquens promissa procellæ :
Quem procul ex alga mœstis Minois ocellis,
Saxea ut effigies bacchantis prospicit Evœ,
Prospicit, et magnis curarum fluctuat undis,
Non flavo retinens subtilem vertice mitram,
Non contecta levi velatum pectus amictu,
Non tereti strophio luctantes vincta papillas ;
Omnia quæ toto delapsa e corpore passim
Ipsius ante pedes fluctus salis alludebant.
Sed neque tum mitræ, neque tum fluitantis amictus
Illa vicem curans, toto ex te pectore, Theseu,
Toto animo, tota pendebat perdita mente.
Ah misera! assiduis quam luctibus externavit
Spinosas Erycina serens in pectore curas
Illa tempestate, ferox quo tempore Theseus,
Egressus curvis e litoribus Piræei,

Attigit injusti regis Gortynia tecta.
Nam perhibent olim crudeli peste coactam
Androgeoneæ pœnas exsolvere cædis,
Electos juvenes simul et decus innuptarum
Cecropiam solitam esse dapem dare Minotauro:
Quis angusta malis cum mœnia vexarentur,
Ipse suum Theseus pro caris corpus Athenis
Projicere optavit potius, quam talia Cretam
Funera Cecropiæ ne-funera portarentur.
Atque ita nave levi nitens, ac lenibus auris,
Magnanimum ad Minoa venit, sedesque superbas.
Hunc simul ac cupido conspexit lumine virgo
Regia, quam suaves exspirans castus odores
Lectulus in molli complexu matris alebat;
(Quales Eurotæ progignunt flumina myrtos,
Aurave distinctos educit verna colores),
Non prius ex illo flagrantia declinavit
Lumina, quam cuncto concepit pectore flammam
Funditus, atque imis exarsit tota medullis.
Heu! misere exagitans immiti corde furores,
Sancte puer, curis hominum qui gaudia misces,
Quæque regis Golgos, quæque Idalium frondosum,
Qualibus incensam jactastis mente puellam
Fluctibus, in flavo sæpe hospite suspirantem!
Quantos illa tulit languenti corde timores!
Quantum sæpe magis fulgore expalluit auri!
Cum sævum cupiens contra contendere monstrum,
Aut mortem oppeteret Theseus, aut præmia laudis.
Non ingrata, tamen frustra, munuscula Divis
Promittens, tacito suspendit vota labello.
Nam velut in summo quatientem brachia Tauro
Quercum, aut conigeram sudanti corpore pinum,
Indomitus turbo, contorquens flamine robur,

Eruit: illa procul radicibus exturbata
Prona cadit, lateque et comminus obvia frangens;
Sic domito sævum prostravit corpore Theseus
Necquicquam vanis jactantem cornua ventis.
Inde pedem sospes multa cum laude reflexit,
Errabunda regens tenui vestigia filo,
Ne labyrintheis e flexibus egredientem
Tecti frustraretur inobservabilis error.
Sed quid ego, a primo digressus carmine, plura
Commemorem? ut linquens genitoris filia vultum,
Ut consanguineæ complexum, ut denique matris,
Quæ misero gnatæ fleret deperdita luctu,
Omnibus his Thesei dulcem præoptarit amorem?
Aut ut vecta ratis spumosa ad litora Diæ?
Aut ut eam, tristi devinctam lumina somno,
Liquerit immemori discedens pectore conjux?
Sæpe illam perhibent ardenti corde furentem
Clarisonas imo fudisse e pectore voces,
Ac tum præruptos tristem conscendere montes,
Unde aciem in pelagi vastos protenderet æstus;
Tum tremuli salis adversas procurrere in undas,
Mollia nudatæ tollentem tegmina suræ;
Atque hæc extremis mœstam dixisse querelis,
Frigidulos udo singultus ore cientem:
"Siccine me patriis avectam, perfide, ab oris,
Perfide, deserto liquisti in litore, Theseu?
Siccine discedens, neglecto numine Divum,
Immemor, ah! devota domum perjuria portas?
Nullane res potuit crudelis flectere mentis
Consilium? tibi nulla fuit clementia præsto,
Immite ut nostri vellet mitescere pectus?
At non hæc quondam nobis promissa dedisti
Voce: mihi non hoc miseræ sperare jubebas;

Sed connubia læta, sed optatos hymenæos;
Quæ cuncta aerii discerpunt irrita venti.
Jam jam nulla viro juranti femina credat;
Nulla viri speret sermones esse fideles:
Qui, dum aliquid cupiens animus prægestit apisci,
Nil metuunt jurare, nihil promittere pareunt:
Sed simul ac cupidæ mentis satiata libido est,
Dicta nihil metuere, nihil perjuria curant.
Certe ego te in medio versantem turbine leti
Eripui, et potius germanum amittere crevi,
Quam tibi fallaci supremo in tempore deessem.
Pro quo dilaceranda feris dabor alitibusque
Præda; neque injecta tumulabor mortua terra.
Quænam te genuit sola sub rupe lacæna?
Quod mare conceptum spumantibus exspuit undis?
Quæ Syrtis, quæ Scylla vorax, quæ vasta Charybdis,
Talia qui reddis pro dulci præmia vita?
Si tibi non cordi fuerant connubia nostra,
Sæva quod horrebas prisci præcepta parentis;
Attamen in vestras potuisti ducere sedes,
Quæ tibi jucundo famularer serva labore,
Candida permulcens liquidis vestigia lymphis,
Purpureave tuum consternens veste cubile.
Sed quid ego ignaris nequicquam conqueror auris,
Externata malo? quæ nullis sensibus auctæ
Nec missas audire queunt, nec reddere voces.
Ille autem prope jam mediis versatur in undis;
Nec quisquam apparet vacua mortalis in alga.
Sic nimis insultans extremo tempore sæva
Fors etiam nostris invidit questibus aures.
Jupiter omnipotens! utinam ne tempore primo
Gnossia Cecropiæ tetigissent litora puppes;
Indomito nec dira ferens stipendia tauro
Perfidus in Cretam religasset navita funem;

Nec malus hic, celans dulci crudelia forma
Consilia, in nostris requiesset sedibus hospes!
Nam quo me referam? quali spe perdita nitar?
Idomeniosne petam montes? at, gurgite lato
Discernens, ponti truculentum dividit æquor.
An patris auxilium sperem? quemne ipsa reliqui,
Respersum juvenem fraterna cæde secuta?
Conjugis an fido consoler memet amore?
Quine fugit lentos incurvans gurgite remos?
Præterea litus, nullo sola insula tecto:
Nec patet egressus, pelagi cingentibus undis.
Nulla fugæ ratio; nulla spes: omnia muta,
Omnia sunt deserta: ostentant omnia letum.
Non tamen ante mihi languescent lumina morte,
Nec prius a fesso secedent corpore sensus,
Quam justam a Divis exposcam prodita mulctam,
Cœlestumque fidem postrema comprecer hora.
Quare facta virum mulctantes vindice pœna,
Eumenides, quibus anguineo redimita capillo
Frons exspirantes præportat pectoris iras,
Huc huc adventate, meas audite querelas,
Quas ego, væ miseræ! extremis proferre medullis
Cogor inops, ardens, amenti cæca furore.
Quæ quoniam vere nascuntur pectore ab imo,
Vos nolite pati nostrum vanescere luctum:
Sed quali solam Theseus me mente reliquit,
Tali mente, Deæ, funestet seque suosque."
Has postquam mœsto profudit pectore voces,
Supplicium sævis exposcens anxia factis;
Annuit invicto cœlestum numine rector,
Quo tunc et tellus, atque horrida contremuerunt
Æquora, concussitque micantia sidera mundus.
Ipse autem cæca mentem caligine Theseus

Consitus, oblito dimisit pectore cuncta,
Quæ mandata prius constanti mente tenebat:
Dulcia nec mœsto sustollens signa parenti,
Sospitem et ereptum se ostendit visere portum.
Namque ferunt, olim classi cum mœnia Divæ
Linquentem gnatum ventis concrederet Ægeus,
Talia complexum juveni mandata dedisse:
Gnate, mihi longa jucundior unice vita,
Gnate, ego quem in dubios cogor dimittere casus,
Reddite in extremæ nuper mihi fine senectæ,
Quandoquidem fortuna mea, ac tua fervida virtus
Eripit invito mihi te, quoi languida nondum
Lumina sunt gnati cara saturata figura;
Non ego te gaudens lætanti pectore mittam,
Nec te ferre sinam Fortunæ signa secundæ:
Sed primum multas expromam mente querelas,
Canitiem terra atque infuso pulvere fœdans:
Inde infecta vago suspendam lintea malo,
Nostros ut luctus, nostræque incendia mentis,
Carbasus obscura dicat ferrugine Ibera.
Quod tibi si sancti concesserit incola Itoni,
(Quæ nostrum genus ac sedes defendere fretis
Annuit) ut tauri respergas sanguine dextram;
Tum vero facito, ut memori tibi condita corde
Hæc vigeant mandata; nec ulla obliteret ætas:
Ut, simul ac nostros invisent lumina colles,
Funestam antennæ deponant undique vestem,
Candidaque intorti sustollant vela rudentes,
[*Lucida qua splendent summi carchesia mali:]
Quamprimum cernens ut læta gaudia mente
Agnoscam, cum te reducem ætas prospera sistet.
Hæc mandata prius constanti mente tenentem
Thesea, ceu pulsæ ventorum flamine nubes

Aerium nivei montis, liquere, cacumen.
At pater, ut summa prospectum ex arce petebat,
Anxia in assiduos absumens lumina fletus,
Cum primum inflati conspexit lintea veli,
Præcipitem sese scopulorum e vertice jecit,
Amissum credens immiti Thesea fato.
Sic, funesta domus ingressus tecta paterna
Morte, ferox Theseus, qualem Minoidi luctum
Obtulerat, mente immemori talem ipse recepit.
Quæ tum, prospectans cedentem mœsta carinam,
Multiplices animo volvebat saucia curas.
At parte ex alia florens volitabat Iacchus,
Cum thiaso Satyrorum, et Nysigenis Silenis,
Te quærens, Ariadna, tuoque incensus amore;
Qui tum alacres passim lymphata mente furebant,
Evœ bacchantes, evœ, capita inflectentes.
Horum pars tecta quatiebant cuspide thyrsos;
Pars e divulso raptabant membra juvenco;
Pars sese tortis serpentibus incingebant;
Pars obscura cavis celebrabant orgia cistis,
Orgia, quæ frustra cupiunt audire profani:
Plangebant alii proceris tympana palmis,
Aut tereti tenues tinnitus ære ciebant.
Multis raucisonos efflabant cornua bombos,
Barbaraque horribili stridebat tibia cantu.
Talibus amplifice vestis decorata figuris
Pulvinar complexa suo velabat amictu.
Quæ postquam cupide spectando Thessala pubes
Expleta est, sanctis cœpit decedere Divis.
Hic qualis flatu placidum mare matutino
Horrificans Zephyrus proclivas incitat undas,
Aurora exoriente, vagi sub lumina solis;
Quæ tarde primum clementi flamine pulsæ

Procedunt, leni resonant plangore cachinni:
Post, vento crescente, magis magis increbescunt,
Purpureaque procul nantes a luce refulgent:
Sic tum vestibuli linquentes regia tecta,
Ad se quisque vago passim pede discedebant.
Quorum post abitum, princeps e vertice Peli
Advenit Chiron portans silvestria dona:
Nam quotcumque ferunt campi, quos Thessala magnis
Montibus ora creat, quos propter fluminis undas
Aura parit flores tepidi fecunda Favoni,
Hos indistinctis plexos tulit ipse corollis,
Quis permulsa domus jucundo risit odore.
Confestim Peneos adest, viridantia Tempe,
Tempe, quæ silvæ cingunt superimpendentes,
Mnemonidum, linquens, doctis celebranda choreis,
Non vacuus: namque ille tulit radicitus altas
Fagos, ac recto proceras stipite laurus,
Non sine nutanti platano, lentaque sorore
Flammati Phaethontis, et aeria cupressu:
Hæc circum sedes late contexta locavit,
Vestibulum ut molli velatum fronde vireret.
Post hunc consequitur solerti corde Prometheus,
Extenuata gerens veteris vestigia pœnæ;
Quam quondam, silici restrictus membra catena,
Persolvit, pendens e verticibus præruptis.
Inde pater Divum, sancta cum conjuge, natisque
Advenit cœlo, te solum, Phœbe, relinquens,
Unigenamque simul cultricem montibus Idri:
Pelea nam tecum pariter soror adspernata est,
Nec Thetidis tædas voluit celebrare jugales.
Qui postquam niveos flexerunt sedibus artus,
Large multiplici constructæ sunt dape mensæ;
Cum interea infirmo quatientes corpora motu,

Veridicos Parcæ cœperunt edere cantus.
His corpus tremulum complectens undique quercus,
Candida purpurea quam Tyro incinxerat ora:
At roseo niveæ residebant vertice vittæ,
Æternumque manus carpebant rite laborem.
Læva colum molli lana retinebat amictum:
Dextera tum leviter deducens fila supinis
Formabat digitis; tum prono in pollice torquens
Libratum tereti versabat turbine fusum:
Atque ita decerpens æquabat semper opus dens;
Laneaque aridulis hærebant morsa labellis,
Quæ prius in lævi fuerant exstantia filo.
Ante pedes autem candentis mollia lanæ
Vellera virgati custodibant calathisci.
Hæ tum clarisona pellentes vellera voce,
Talia divino fuderunt carmine fata,
Carmine, perfidiæ quod post nulla arguet ætas:
O decus eximium, magnis virtutibus augens,
Æmathiæ tutamen opis, clarissime nato;
Accipe, quod læta tibi pandunt luce sorores,
Veridicum oraclum: sed vos, quæ fata sequuntur,
Currite, ducentes subtemina, currite, fusi.
Adveniet tibi jam portans optata maritis
Hesperus: adveniet fausto cum sidere conjux,
Quæ tibi flexanimo mentem perfundat amore,
Languidulosque paret tecum conjungere somnos,
Levia substernens robusto brachia collo.
Currite, ducentes subtemina, currite, fusi.
Nulla domus tales unquam contexit amores:
Nullus amor tali conjunxit fœdere amantes,
Qualis adest Thetidi, qualis concordia Peleo.
Currite, ducentes subtemina, currite, fusi.
Nascetur vobis expers terroris Achilles,

Hostibus haud tergo, sed forti pectore, notus:
Qui, persæpe vago victor certamine cursus,
Flammea prævertet celeris vestigia cervæ.
Currite, ducentes subtemina, currite, fusi.
Non illi quisquam bello se conferet heros,
Cum Phrygii Teucro manabunt sanguine rivi;
Troicaque obsidens longinquo mœnia bello
Perjuri Pelopis vastabit tertius hæres.
Currite, ducentes subtemina, currite, fusi.
Illius egregias virtutes, claraque facta
Sæpe fatebuntur gnatorum in funere matres;
Quum in cinerem canos solvent a vertice crines,
Putridaque infirmis variabunt pectora palmis.
Currite, ducentes subtemina, currite, fusi.
Namque, velut densas prosternens cultor aristas,
Sole sub ardenti flaventia demetit arva,
Trojugenum infesto prosternet corpora ferro.
Currite, ducentes subtemina, currite, fusi.
Testis erit magnis virtutibus unda Scamandri,
Quæ passim rapido diffunditur Hellesponto:
Quojus iter cæsis angustans corporum acervis,
Alta tepefaciet permixta flumina cæde.
Currite, ducentes subtemina, currite, fusi.
Denique testis erit morti quoque dedita præda,
Cum teres excelso coacervatum aggere bustum
Excipiet niveos perculsæ virginis artus.
Currite, ducentes subtemina, currite, fusi.
Nam simul ac fessis dederit fors copiam Achivis
Urbis Dardaniæ Neptunia solvere vincla,
Alta Polyxenia madefient cæde sepulcra;
Quæ, velut ancipiti succumbens victima ferro,
Projiciet truncum submisso poplite corpus.
Currite, ducentes subtemina, currite, fusi.

Quare agite, optatos animi conjungite amores;
Accipiat conjux felici fœdere Divam:
Dedatur cupido jamdudum nupta marito.
Currite, ducentes subtemina, currite, fusi.
Anxia nec mater discordis mœsta puellæ
Secubitu, caros mittet sperare nepotes.
Currite, ducentes subtemina, currite, fusi.
Talia præfantes quondam, felicia Pelei
Carmina divino cecinerunt omine Parcæ.
Præsentes namque ante domos invisere castas
Sæpius, et sese mortali ostendere cœtu,
Cœlicolæ, nondum spreta pietate, solebant.
Sæpe pater Divum templo in fulgente revisens,
Annua cum festis venissent sacra diebus,
Conspexit terra centum procurrere currus.
Sæpe vagus Liber Parnassi vertice summo
Thyadas effusis evantes crinibus egit;
Cum Delphi tota certatim ex urbe ruentes
Acciperent læti Divum fumantibus aris.
Sæpe in letifero belli certamine Mavors,
Aut rapidi Tritonis hera, aut Rhamnusia virgo,
Armatas hominum est præsens hortata catervas.
Sed postquam tellus scelere est imbuta nefando,
Justitiamque omnes cupida de mente fugarunt;
Perfudere manus fraterno sanguine fratres;
Destitit exstinctos gnatus lugere parentes;
Optavit genitor primævi funera gnati;
Omnia fanda, nefanda, malo permixta furore,
Justificam nobis mentem avertere Deorum.
Quare nec tales dignantur visere cœtus,
Nec se contingi patiuntur lumine claro.

CARMEN XL.

Ad Hortalum.

Etsi me assiduo confectum cura dolore
Sevocat a doctis, Hortale, virginibus;
Nec potis est dulces Musarum expromere fœtus
Mens animi; tantis fluctuat ipsa malis;
Namque mei nuper Lethæo gurgite fratris
Pallidulum manans alluit unda pedem;
Troia Rhœteo quem subter litore tellus
Ereptum nostris obterit ex oculis.
[* Alloquar? audierone unquam tua facta loquentem?]
Nunquam ego te, vita frater amabilior,
Adspiciam posthac? At certe semper amabo;
Semper mœsta tua carmina morte canam;
Qualia sub densis ramorum concinit umbris
Daulias, absumpti fata gemens Ityli.
Sed tamen in tantis mœroribus, Hortale, mitto
Hæc expressa tibi carmina Battiadæ;
Ne tua dicta vagis necquicquam credita ventis
Effluxisse meo forte putes animo;
Ut missum sponsi furtivo munere malum
Procurrit casto virginis e gremio,
Quod miseræ oblitæ molli sub veste locatum,
Dum adventu matris prosilit, excutitur;
Atque illud prono præceps agitur decursu;
Huic manat tristi conscius ore rubor.

CARMEN XLI.

De Coma Berenices.

Omnia qui magni dispexit lumina mundi,
Qui stellarum ortus comperit atque obitus;
Flammeus ut rapidi solis nitor obscuretur;
Ut cedant certis sidera temporibus;
Ut Triviam furtim sub Latmia saxa relegans,
Dulcis amor gyro devocet aërio;
Idem me ille Conon cœlesti lumine vidit
E Bereniceo vertice cæsariem
Fulgentem clare: quam multis illa Deorum,
Levia protendens brachia, pollicita est,
Qua rex tempestate, novo auctus hymenæo,
Vastatum fines iverat Assyrios.
Estne novis nuptis odio Venus? anne parentum
Frustrantur falsis gaudia lacrymulis,
Ubertim thalami quas intra limina fundunt?
Non, ita me Divi, vera gemunt, juerint.
Id mea me multis docuit regina querelis,
Invisente novo prœlia torva viro.
Ut tu nunc orbum luxti deserta cubile,
Et fratris cari flebile discidium!
Quam penitus mœstas exedit cura medullas;
Ut tibi nunc toto pectore sollicitæ
Sensibus ereptis mens excidit! Atqui ego certe
Cognoram a parva virgine magnanimam.
Anne bonum oblita es facinus, quo regium adepta es
Conjugium, quod non fortior ausit alis?
Sed tum mœsta virum mittens, quæ verba locuta es!
Jupiter! ut tristi lumina sæpe manu!

Quis te mutavit tantus Deus? an quod amantes
Non longe a caro corpore abesse volunt?
Atque ibi me cunctis pro dulci conjuge Divis,
Non sine taurino sanguine, pollicita es,
Si reditum tetulisset is haud in tempore longo, et
Captam Asiam Ægypti finibus adjiceret.
Quis ego pro factis cœlesti reddita cœtu,
Pristina vota novo munere dissoluo.
Invita, o regina, tuo de vertice cessi,
Invita: adjuro teque tuumque caput;
Digna ferat, quod si quis inaniter adjurarit.
Sed qui se ferro postulet esse parem?
Ille quoque eversus mons est, quem maximum in oris
Progenies Thiæ clara supervehitur;
Cum Medi peperere novum mare, cumque juventus
Per medium classi barbara navit Athon.
Quid facient crines, cum ferro talia cedant?
Jupiter! ut Chalybon omne genus pereat!
Et qui principio sub terra quærere venas
Institit, ac ferri fingere duritiem!
Abjunctæ paulo ante comæ mea fata sorores
Lugebant, cum se Memnonis Æthiopis
Unigena, impellens nutantibus aera pennis,
Obtulit Arsinoes Chloridos ales equus;
Isque per ætherias me tollens advolat auras,
Et Veneris casto collocat in gremio.
Ipsa suum Zephyritis eo famulum legarat,
Grata Canopæis in loca litoribus.
Scilicet in vario ne solum limite cœli
Ex Ariadneis aurea temporibus
Fixa corona foret; sed nos quoque fulgeremus
Devotæ flavi verticis exuviæ.

Uvidulam a fletu, cedentem ad templa Deum, me
  Sidus in antiquis Diva novum posuit.
Virginis et sævi contingens namque Leonis
  Lumina, Callisto juncta Lycaoniæ
Vertor in occasum, tardum dux ante Booten,
  Qui vix sero alto mergitur Oceano.
Sed quamquam me nocte premunt vestigia Divum,
  Luce autem canæ Tethyi restituor;
(Pace tua fari hæc liceat, Rhamnusia virgo;
  Namque ego non ullo vera timore tegam;
Non, si me infestis discerpant sidera dictis,
  Condita quin veri pectoris evoluam:)
Non his tam lætor rebus, quam me abfore, semper
  Abfore me a dominæ vertice discrucior:
Quicum ego, dum virgo quondam fuit, omnibus expers
  Unguentis, una millia multa bibi.
Nunc vos, optato quas junxit lumine tæda,
  Non prius unanimis corpora conjugibus
Tradite, nudantes rejecta veste papillas,
  Quam jucunda mihi munera libet onyx;
Vester onyx, casto petitis quæ jura cubili.
  Sed quæ se impuro dedit adulterio,
Illius, ah! mala dona levis bibat irrita pulvis:
  Namque ego ab indignis præmia nulla peto.
Sic magis, o nuptæ, semper concordia vestras,
  Semper amor sedes incolat assiduus.
Tu vero, regina, tuens cum sidera Divam
  Placabis festis luminibus Venerem
Sanguinis expertem, non votis esse tuam me,
  Sed potius largis effice muneribus.
Sidera cur retinent? utinam coma regia fiam!
  Proximus Hydrochoi fulgeret Oarion.

CARMEN XLII.

Ad Manlium.

Quod mihi, fortuna casuque oppressus acerbo,
Conscriptum hoc lacrymis mittis epistolium,
Naufragum ut ejectum spumantibus æquoris undis
Sublevem, et a mortis limine restituam;
Quem neque sancta Venus molli requiescere somno
Desertum in lecto cœlibe perpetitur;
Nec veterum dulci scriptorum carmine Musæ
Oblectant, cum mens anxia pervigilat:
Id gratum est mihi, me quoniam tibi ducis amicum,
Muneraque et Musarum hinc petis et Veneris.
Sed tibi ne mea sint ignota incommoda, Manli,
Neu me odisse putes hospitis officium;
Accipe, quis merser fortunæ fluctibus ipse,
Ne amplius a misero dona beata petas.
Tempore quo primum vestis mihi tradita pura est,
Jucundum cum ætas florida ver ageret,
Multa satis lusi: non est Dea nescia nostri,
Quæ dulcem curis miscet amaritiem.
Sed totum hoc studium luctu fraterna mihi mors
Abstulit. O misero frater ademte mihi!
Tu mea, tu moriens fregisti commoda, frater:
Tecum una tota est nostra sepulta domus:
Omnia tecum una perierunt gaudia nostra,
Quæ tuus in vita dulcis alebat amor.
Quojus ego interitu tota de mente fugavi
Hæc studia, atque omnes delicias animi.
Ignosces igitur, si, quæ mihi luctus ademit,
Hæc tibi non tribuo munera, cum nequeo.

Nam, quod scriptorum non magna est copia apud me,
Hoc fit, quod Romæ vivimus: illa domus;
Illa mihi sedes, illic mea carpitur ætas:
Huc una ex multis capsula me sequitur.
Quod cum ita sit, nolim statuas, nos mente maligna
Id facere, aut animo non satis ingenuo;
Quod tibi non utriusque petiti copia facta est:
Ultro ego deferrem, copia siqua foret.
Non possum reticere, Deæ, qua Manlius in re
Juverit, aut quantis juverit officiis;
Ne fugiens sæclis obliviscentibus ætas
Illius hoc cæca nocte tegat studium.
Sed dicam vobis. Vos porro dicite multis
Millibus, et facite hæc charta loquatur anus.

* * * *

Notescatque magis mortuus, atque magis;
Ne tenuem texens sublimis aranea telam,
Deserto in Manli nomine opus faciat.
Nam, mihi quam dederit duplex Amathusia curam,
Scitis, et in quo me corruerit genere:
Cum tantum arderem, quantum Trinacria rupes,
Lymphaque in Œtæis Malia Thermopylis;
Mœsta neque assiduo tabescere lumina fletu
Cessarent, tristique imbre madere genæ:
Qualis in aerii pellucens vertice montis
Rivus muscoso prosilit e lapide;
Qui cum de prona præceps est valle volutus,
Per medium densi transit iter populi,
Dulce viatori lasso in sudore levamen,
Cum gravis exustos æstus hiulcat agros:
Ac veluti nigro jactatis turbine nautis
Lenius adspirans aura secunda venit,

Jam prece Pollucis, jam Castoris, implorata:
Tale fuit nobis Manlius auxilium.
Is clausum lato patefecit limite campum,
Isque domum nobis, isque dedit dominam;
Ad quam communes exerceremus amores,
Quo mea se molli candida Diva pede
Intulit, et trito fulgentem in limine plantam
Innixa, arguta constitit in solea:
Conjugis ut quondam flagrans advenit amore,
Protesilăeam Laodamia domum
Inceptam frustra, nondum cum sanguine sacro
Hostia cœlestes pacificasset heros.
Nil mihi tam valde placeat, Rhamnusia virgo,
Quod temere invitis suscipiatur heris.
Quam jejuna pium desideret ara cruorem,
Docta est amisso Laodamia viro;
Conjugis ante coacta novi dimittere collum,
Quam veniens una atque altera rursus hyems
Noctibus in longis avidum saturasset amorem,
Posset ut abrupto vivere conjugio;
Quod scibant Parcæ non longo tempore abesse,
Si miles muros isset ad Iliacos.
Nam tum Helenæ raptu primores Argivorum
Cœperat ad sese Troja ciere viros;
Troja nefas! commune sepulcrum Europæ Asiæque!
Troja virum et virtutum omnium acerba cinis!
Quæ nempe et nostro letum miserabile fratri
Attulit: hei misero frater adempte mihi!
Hei misero fratri jucundum lumen ademtum!
Tecum una tota est nostra sepulta domus:
Omnia tecum una perierunt gaudia nostra,
Quæ tuus in vita dulcis alebat amor:
Quem nunc tam longe non inter nota sepulcra,
Nec prope cognatos compositum cineres,

Sed Troja obscena, Troja infelice sepultum
Detinet extremo terra aliena solo:
Ad quam tum properans fertur simul undique pubes
Græca penetrales deseruisse focos:
Ne Paris abducta gavisus libera mœcha
Otia pacato degeret in thalamo.
Quo tibi tum casu, pulcherrima Laodamia,
Ereptum est vita dulcius atque anima
Conjugium; tanto te absorbens vortice amoris
Æstus in abruptum detulerat barathrum;
Quale ferunt Graii Pheneum prope Cylleneum
Siccare emulsa pingue palude solum;
Quod quondam cæsis montis fodisse medullis
Audit falsiparens Amphitryoniades;
Tempore quo certa Stymphalia monstra sagitta
Perculit, imperio deterioris heri;
Pluribus ut cœli tereretur janua Divis,
Hebe nec longa virginitate foret.
Sed tuus altus amor barathro fuit altior illo,
Qui tunc indomitam ferre jugum docuit.
Nam neque tam carum confecto ætate parenti
Una caput seri gnata nepotis alit:
Qui, cum divitiis vix tandem inventus avitis
Nomen testatas intulit in tabulas,
Impia derisi gentilis gaudia tollens,
Suscitat a cano vulturium capite.
Nec tantum niveo gavisa est ulla columbo
Compar, quæ multo dicitur improbius
Oscula mordenti semper decerpere rostro:
Quamquam præcipue multivola est mulier.
Sed tu horum magnos vicisti sola furores,
Ut semel es flavo conciliata viro;

Aut nihil, aut paulo quoi tum concedere digna,
Lux mea se nostrum contulit in gremium.
Quam circumcursans hinc illinc sæpe Cupido
Fulgebat crocina candidus in tunica.
Hoc tibi, quod potui, confectum carmine munus
Pro multis, Manli, redditur officiis;
Ne vostrum scabra tangat robigine nomen
Hæc atque illa dies, atque alia, atque alia.
Huc addent Divi quam plurima, quæ Themis olim
Antiquis solita est munera ferre piis.
Sitis felices et tu simul et tua vita,
Et domus ipsa, in qua lusimus, et domina:
Et qui principio nobis te tradidit, a quo
Sunt primo nobis omnia nata bona;
Et longe ante omnes, mihi quæ me carior ipso est,
Lux mea; qua viva vivere dulce mihi est.

CARMEN XLIII.

De Inconstantia feminei Amoris.

Nulli se dicit mulier mea nubere malle,
Quam mihi; non si se Jupiter ipse petat.
Dicit: sed mulier cupido quod dicit amanti,
In vento et rapida scribere oportet aqua.

CARMEN XLIV.

Ad Lesbiam.

Dicebas quondam, solum te nosse Catullum,
Lesbia; nec præ me velle tenere Jovem.
Dilexi tum te, non tantum ut volgus amicam,
Sed pater ut gnatos diligit et generos.

Nunc te cognovi. Quare, etsi impensius uror,
Multo mi tamen es vilior et levior.
Qui potis est? inquis. Quod amantem injuria talis
Cogit amare magis, sed bene velle minus.

CARMEN XLV.

In Ingratum.

Desine de quoquam quicquam bene velle mereri,
Aut aliquem fieri posse putare pium.
Omnia sunt ingrata: nihil fecisse benigne est:
Immo etiam tædet, tædet obestque magis;
Ut mihi, quem nemo gravius nec acerbius urget,
Quam modo qui me unum atque unicum amicum habuit.

CARMEN XLVI.

Ad Lesbiam.

Nulla potest mulier tantum se dicere amatam
Vere, quantum a me, Lesbia, amata, mea, es.
Nulla fides ullo fuit unquam fœdere tanta,
Quanta in amore tuo ex parte reperta mea est.
Nunc est mens adducta tua, mea Lesbia, culpa,
Atque ita se officio perdidit ipsa pio;
Ut jam nec bene velle queam tibi, si optima fias,
Nec desistere amare, omnia si facias.

CARMEN XLVI.

Ad se ipsum.

Siqua recordanti benefacta priora voluptas
Est homini, cum se cogitat esse pium,
Nec sanctam violasse fidem, nec fœdere in ullo
Divum ad fallendos numine abusum homines;
Multa parata manent in longa ætate, Catulle,
Ex hoc ingrato gaudia amore tibi.
Nam quæcumque homines bene quoiquam aut dicere possunt,
Aut facere, hæc a te dictaque factaque sunt;
Omnia quæ ingratæ perierunt credita menti.
Quare jam te cur amplius excrucies?
Quin te animo obfirmas, teque istinc usque reducis,
Et, Dis invitis, desinis esse miser?
Difficile est longum subito deponere amorem:
Difficile est: verum hoc qualubet efficias.
Una salus hæc est; hoc est tibi pervincendum.
Hoc facies, sive id non pote, sive pote.
O Di, si vestrum est misereri, aut si quibus unquam
Extrema jam ipsa in morte tulistis opem,
Me miserum adspicite; et, si vitam puriter egi,
Eripite hanc pestem perniciemque mihi,
Quæ mihi subrepens imos, ut torpor, in artus,
Expulit ex omni pectore lætitias.
Non jam illud quæro, contra ut me diligat illa,
Aut, quod non potis est, esse pudica velit:
Ipse valere opto, et tetrum hunc deponere morbum.
O Di reddite mi hoc pro pietate mea.

CARMEN XLVIII.

Ad Rufum.

Rufe, mihi frustra ac nequicquam credite amice;
Frustra? immo magno cum pretio atque malo:
Siccine subrepsti mi, atque, intestina perurens,
Mi misero eripuisti omnia nostra bona?
Eripuisti. Heu! heu nostræ crudele venenum
Vitæ! heu! heu nostræ pestis amicitiæ!

CARMEN XLIX.

In Maritum Lesbiæ.

Lesbia mi, præsente viro, mala plurima dicit:
Hoc illi fatuo maxima lætitia est.
Mule, nihil sentis. Si nostri oblita taceret,
Sana esset: quod nunc gannit et obloquitur,
Non solum meminit; sed, quæ multo acrior est res,
Irata est: hoc est, uritur, et loquitur.

CARMEN L.

De Arrio.

Chommoda dicebat, si quando commoda vellet
Dicere, et *hinsidias* Arrius insidias:
Et tum mirifice sperabat se esse locutum,
Cum, quantum poterat, dixerat *hinsidias*.
Credo, sic mater, sic Liber avunculus ejus,
Sic maternus avus dixerit, atque avia.

Hoc misso in Syriam, requierant omnibus aures;
Audibant eadem hæc leniter et leviter;
Nec sibi postilla metuebant talia verba,
Cum subito affertur nuntius horribilis,
Ionios fluctus, postquam illuc Arrius isset,
Jam non Ionios esse, sed *Hionios*.

CARMEN LI.

De Amore suo.

Odi et amo. Quare id faciam, fortasse requiris.
Nescio: sed fieri sentio, et excrucior.

CARMEN LII.

De Quintia et Lesbia.

Quintia formosa est multis: mihi candida, longa,
Recta est. Hoc ego: sic singula confiteor.
Totum illud, formosa, nego: nam nulla venustas,
Nulla in tam magno est corpore mica salis.
Lesbia formosa est; quæ cum pulcherrima tota est,
Tum omnibus una omnes surripuit Veneres.

CARMEN LIII.

De Lesbia.

Lesbia mi dicit semper male, nec tacet unquam
De me: Lesbia me, dispeream, nisi amat.
Quo signo? quasi non totidem mox deprecor illi
Assidue: verum dispeream, nisi amo.

CARMEN LIV.

In Cæsarem.

Nil nimium studeo, Cæsar, tibi velle placere,
Nec scire, utrum sis albus, an ater homo.

CARMEN LV.

De Smyrna Cinnæ Poetæ.

"Smyrna" mei Cinnæ nonam post denique messem,
Quam cœpta est, nonamque edita post hyemem;
Millia cum interea quingenta Hortensius uno
* * * * *
Smyrna cavas Atacis penitus mittetur ad undas;
Smyrnam incana diu sæcula pervoluent.
At Volusi annales [*Paduam morientur ad ipsam,*]
Et laxas scombris sæpe dabunt tunicas.
Parva mei mihi sunt cordi monumenta [*laboris;*]
At populus tumido gaudeat Antimacho.

CARMEN LVI.

Ad Calvum, de Quintilia.

Si quicquam mutis gratum acceptumque sepulcris
Accidere a nostro, Calve, dolore potest,
Quo desiderio veteres renovamus amores,
Atque olim amissas flemus amicitias;
Certe non tanto mors immatura dolori est
Quintiliæ, quantum gaudet amore tuo.

CARMEN LVII.

Inferiæ ad Fratris Tumulum.

Multas per gentes, et multa per æquora vectus,
  Adveni has miseras, frater, ad inferias,
Ut te postremo donarem munere mortis,
  Et mutum necquicquam alloquerer cinerem :
Quandoquidem fortuna mihi tete abstulit ipsum ;
  Heu, miser indigne frater ademte mihi !
Nunc tamen interea prisco quæ more parentum
  Tradita sunt tristes munera ad inferias,
Accipe, fraterno multum manantia fletu :
  Atque in perpetuum, frater, ave, atque vale !

CARMEN LVIII.

Ad Cornelium.

Si quicquam tacito commissum est fido ab amico,
  Quojus sit penitus nota fides animi :
Me unum esse invenies illorum jure sacratum,
  Corneli, et factum me esse puta Harpocratem.

CARMEN LIX.

Ad quendam, de Lesbia.

Credis, me potuisse meæ maledicere vitæ,
  Ambobus mihi quæ carior est oculis ?
Nec potui ; nec, si possem, tam perdite amarem :
  Sed tu cum Tappone omnia monstra facis.

CARMEN LX.

Ad Lesbiam.

Si quidquam cupidoque optantique obtigit unquam, et
Insperanti, hoc est gratum animo proprie:
Quare hoc est gratum, nobis quoque carius auro,
Quod te restituis, Lesbia, mi cupido.
Restituis cupido, atque insperanti ipsa refers te
Nobis. O lucem candidiore nota!
Quis me uno vivit felicior? aut magis hac quid
Optandum vita dicere quis poterit?

CARMEN LXI.

In Cominium.

Si, Comini, populi arbitrio tua cana senectus
Spurcata impuris moribus intereat;
Non equidem dubito, quin primum inimica bonorum
Lingua exsecta avido sit data volturio;
Effossos oculos voret atro gutture corvus,
Intestina canes, cætera membra lupi.

CARMEN LXII.

Ad Lesbiam.

Jucundum, mea vita, mihi proponis amorem
Hunc nostrum inter nos, perpetuumque fore.
Di magni, facite, ut vere promittere possit;
Atque id sincere dicat et ex animo;

Ut liceat nobis tota producere vita
  Æternum hoc sanctæ fœdus amicitiæ.

CARMEN LXIII.

Ad Gellium.

Sæpe tibi studioso animo venanda requirens
  Carmina uti possem mittere Battiadæ,
Quis te lenirem nobis, neu conarere
  Infestum telis icere, musca, caput;
Hunc video mihi nunc frustra sumtum esse laborem,
  Gelli, nec nostras hinc valuisse preces.
Contra nos tela ista tua evitamus amictu:
  At fixus nostris tu dabi' supplicium.

NOTES, &c.

BIOGRAPHICAL NOTICE

OF

CATULLUS.

VERY little is known respecting the life of CAIUS VALERIUS CATULLUS. It is uncertain in what year he was born, or died. There can be little doubt, however, that he was born *about* the year 85, B.C. and died when he was near his 43rd year, B.C. 42.

The place of his birth has been disputed; some inclining to believe that the Promontory of Sirmio, *(Sirmione,)* on the Lake Benacus, *(Lago di Garda,)* in the territory of Verona, was his native place; whilst others give a literal interpretation to the several authors who say he was born at Verona: as OVID. *Amor. l.* iii. *el.* 9. *v.* 61,—

'Mantua Virgilio gaudet, *Verona Catullo.*'

PLINY, *Nat. Hist. lib.* XXXVI. *ch.* 7,—

'Hic namque est Mamurra *Catulli Veronensis* carminibus proscissus.'

MARTIAL. *Ep. lib.* x. *ep.* 103. *v.* 5,—

'Nec sua plus debet tenui *Verona Catullo.*'

And again, *l.* xiv. *ep.* 195,—

'Tantum magna suo debet *Verona Catullo,*
'Quantum parva suo Mantua Virgilio.'

He had an estate on the promontory of Sirmio, as we learn from himself, *Carm.* xxi, and another property near Tibur, on the confines of the Sabine and Tiburtine districts, *Carm.* xxix.

Eustace, in his *Classical Tour, (vol.* i. *cap.* 5.) describes the ruins of a magnificent villa on the Promontory of Sirmio, which, he says, "Catullus *undoubtedly* inhabited." At all events, Catullus was a man of good family and fortune. Through profligacy and extravagance, however, he became embarrassed, and appears to have been compelled to mortgage one of his villas. *(Carm.* xix.) To repair the ruins made in his fortune, he accompanied the Prætor Caius Memmius, (the celebrated patron of Lucretius) into Bithynia. From this expedition he returned no better in fortune; and a brother, who went with him, died on the journey. He has bewailed the loss of this brother in verses of exquisite feeling, *Carm.* xl. and xlii.

Catullus is called "*doctus*" by OVID, *Amor. l.* iii. *el.* 9. *v.* 61,—

'Obvius huic venias hederâ juvenilia cinctus
'Tempora cum Calvo, *docte Catulle,* tuo.'

And TIBULLUS, *l.* iii. *el.* 6. *v.* 41. says,—

'Sic cecinit pro te *doctus*, Minoï, *Catullus*.'

This epithet might have been given him, as being a good Greek scholar, which his writings convincingly prove him to have been. It is not probable that he was a profoundly learned man: his habits of life were inconsistent with the severe and patient labour requisite for the attainment of real learning. But he had studied and appreciated the lighter and more elegant and graceful departments of Greek Poetry, in an age when few Romans had any knowledge of Greek at all. He translated Greek poems into Latin verse, and in his writings has expressed the simplicity, the grace, and the vigour of the Greek muse, in a manner unapproached by any other Roman. If not learned, he was at all events a man of letters.

Prefixed to each poem in this selection, is an account of the metre in which it is written.

NOTES.

CARM. I.

CATULLUS dedicates his volume of poems to one CORNELIUS, supposed to be the biographer, CORNELIUS NEPOS. Whoever the person was, he compliments him as having written a general history in three books, *(chartis.)* The metre is a favourite with Catullus, and is called "Hendecasyllabic." It consists of 5 feet,—a spondee, a dactyl, and 3 trochees,—

– – | – ∪∪ | – ∪ | – ∪ | – ∪̄

The first foot may also be a trochee, as—

'Ārĭda modo pumice expolitum;'

Or an iambic, as—

'Mĕās esse aliquid putare nugas.'

The Cæsura should fall on the 5th syllable, as 'Corneli Tibi | ;' or the 6th syllable, as 'Cui dono lepidum | .'

1. QUOI, the older form of *cui*. So he uses *tuor* for *tueor*; *inger* for *ingere*; *deposivit* for *deposuit*.

2. The pumice stone was used to smooth parchment. Pliny says,—

'Ii pumices qui sunt in usu corporum lævigandorum viris, atque (ut ait *Catullus) libris.*' *Lib.* XXXVI. *ch.* 42.

And Martial says, *lib.* i. *ep.* 118,—

'De primo dabit alterove nido
'*Rasum pumice*, purpuraque cultum
'Denariis tibi quinque Martialem.'

Horace's expression, '*Sosiorum pumice mundus*,' is well known.

Catullus is remarkable for using "pumex" in the feminine gender; it is generally masculine.

9. The "*Virgin Patron*" of poets is Minerva.

10. *Perenne maneat plus* is rather a harsh expression for "*duret diutius.*"

CARM. II.

Lesbia, the lady whose sparrow has been immortalized by Catullus, is universally believed to have been Clodia, a sister of the notorious profligate Clodius. The present poem is an address to the pet (*deliciæ*) of his mistress. The metre is Hendecasyllabic.

5. *Desiderio*, " the lady of my affections."

Πόθος is similarly used in Greek. Bion. *Idyll.* i. 58,—*πόθος δέ μοι ὡς ὄναρ ἔπτη.*

7. *In*, " for," is perhaps a better reading than ' *at*,' " as."

8. *Gravis ardor*, " her sad trouble of mind."

11. *Puellæ*, i. e. *Atalanta*.

CARM. III.

These beautiful lines are on the death of Lesbia's sparrow. Ovid has some lines on the death of Corinna's parrot;—but Ovid's lines are entirely on the merits of the bird; whereas Catullus commemorates the sparrow, only as having been beloved by Lesbia. The metre is Hendecasyllabic.

10. *Pipilo* seems to be another form of *pipio*, " to chirp."

17. *Tua opera*, " on account of you;" more literally,—" it is all your doing."

18. ' Haud similis tibi Cynthia, nec tibi, cujus
' *Turbavit nitidos exstinctus passer ocellos.*' Juv. vi. 7.

CARM. IV.

This poem is the consecration to Castor and Pollux of the vessel which brought Catullus from Bithynia back to Italy. The ship is described as proclaiming its own praises; that it was invincible in speed, whether with sails or oars. It tells us the place of its birth, and gives some account of the seas through which it had come,—the Black sea, the Ægean, and the Adriatic, on its voyage homeward. The metre is pure Trimeter Iambic. The falsehood of Horace's boast,—' Parios *ego primus Iambos Ostendi Latio*,'—is obvious.

2. "The vessel says it was the swiftest." The same construction as the well known '*sensit* medios *delapsus* in hostes' of Virgil.

6. *Minacis*, "stormy." '*Improbo iracundior Adria.*' Hor.

13. Cytorus was a mountain in Paphlagonia.

'Et juvat *undantem buxo* spectare *Cytorum.*'—Virg.

15. *Ultima ex origine*, "of a very ancient stock."

'Quamvis Pontica pinus
'Sylvæ filia nobilis
'*Jactes* et *genus* et nomen inutile.'—Hor.

17. *Impotentia*, "violent, unable to command itself."

'Otium divos rogat *impotente*
'Prensus *Ægæo.*'

And, 'Non imber edax, aut Aquilo *impotens.*'—Hor.

So ἀκρατής means "unable to restrain;" *e. g.* γλώσσης ἀκρατής. *Æsch. Prom. Vinct.* 884.

20. "Or whether a favourable wind came equally against both sides of the sail:" *i. e.* it was a full wind, (οὔριος,) coming straight from the stern.

21. *Pedem*—πόδα—the rope which fastened the bottom corner of the sail to the side of the vessel; the halser; or, the corner of the sail itself.

'Una omnes *fecere pedem.*'—Virg. "made sail."

καὶ ναῦς μὲν ἐνταθεῖσα πρὸς βίαν ποδὶ
ἔβαψεν, ἔστη δ'αὐθις, ἦν χαλᾷ πόδα.—Eurip. *Orest.* 707.

22. As the vessel had never suffered from a storm, its crew on arriving at land had never performed the vows, which, under the pressure of danger, they had made to the gods of the sea.

23. *Mare novissimo*, "a very distant sea." Catullus appears to have used this form of the ablative, instead of *mari.*

CARM. V.

An invitation to Lesbia to enjoy the pleasures of life, because it is short. The metre of this, and the two next poems, is Hendecasyllabic.

1. *Vivamus*, "let us enjoy life."

'*Vive* memor quam sis *ævi brevis*.'—Hor.

2. *Rumores*, "the remarks spread abroad about us, by ill-tempered old men."

4. These lines teach us, that Catullus believed "man to be like the beasts that perish;" and certainly his life was a worthy and consistent illustration of his creed. Moschus has,—

> ἄμμες δ', οἱ μεγάλοι καὶ καρτεροὶ ἢ σοφοὶ ἄνδρες,
> ὁππότε πρᾶτα θάνωμες, ἀνάκοοι ἐν χθονὶ κοίλᾳ
> εὕδομες εὖ μάλα μακρὸν, ἀτέρμονα, νήγρετον ὕπνον.
> *Idyll.* iii. 109.

12. *Malus*, "using witchcraft." *Invidere*, "to injure."

CARM. VI.

The poet declares his inability to express the depth of his affection for Lesbia, by saying that no conceivable number of kisses could satisfy him.

4. *Laserpiciferis*, or *Laserpitiferis*, "producing the herb called by the Greeks, σίλφιον,—producing *the juice laser*."

5. *Jovis*, i. e. "Jupiter Hammon." *Batti*, the founder of Cyrene.

11. *Curiosi*, "men who pry into such matters," out of a desire to do harm.

12. *Fascinare*, (βασκαίνειν,) "to bewitch."

'Aut si ultra placitum laudârit, baccare frontem
'Cingite, ne vati noceat *mala lingua* futuro.'—Virg.

CARM. VII.

The poet congratulates his friend Verannius on his return from Spain.

2. *Antistans*, or *antestans*, "standing before;" hence, "better than." *Mihi*, "in my judgment and affections."

10. "Of all happy men, who is happier than I am?"

CARM. VIII.

The poet, in these Sapphic stanzas, tells his friends Furius and Aurelius, that he is confident they would go to the end of the world with him. He begs them to give a message to Lesbia, whose infidelity to him he tenderly rebukes. Horace evidently took these stanzas for the model of the 6th ode of his 2nd book;—

'Septimi, Gades aditure mecum.'

3. *Ut*, "where," (*ἵνα.*) 'Cæsis *ut* forte juvencis,

'Fusus [*i. e.* sanguis] humum viridesque super madefecerat herbas.'—VIRG.

And *infra*, CARM. xii.—

'Verum totius *ut* lacus putidæque paludis
'Lividissima, maximeque est profunda vorago.'

5. It is not clear why the Arabians are called *molles:* possibly from the supposed delicacy of their climate. They were a proverb with the Romans for wealth.—

'*Intactis opulentior thesauris Arabum*;'—
And, 'Icci, *beatis* nunc *Arabum* invides *gazis*.'—HOR.

Tibullus applies the epithet '*tener*' to them,—

'Quos *tener* e *terra divite* mittit *Arabs*.'

16. *Amorem*, "my heart, which is withered and broken, in consequence of her infidelity."

CARM. IX.

One Asinius, who came from the Italian Province of the Marrucini, had an unhappy trick of pilfering napkins, handkerchiefs *(sudaria,)* and other small matters, from the friends that he dined with. He carried these larcenies to such an extent, that his brother Pollio valued the fruits of his thefts at a talent. Amongst other victims was Catullus, who lost a pocket handkerchief, which he begs Asinius to send back, as he valued it extremely, in consequence of its having been given him as a memorial of friendship by Verannius and Fabullus. He also admonishes Asinius, that there is no wit in stealing from one's friends; but on the contrary, great roguery and meanness. The metre of this and the two following poems is Hendecasyllabic.

4. *Fugit te*, " you forget," or, " you are wrong."

5. *Quamvis*, " very ;" literally, " as you will." CICERO, *pro Rosc. Amer.* 16,—' Quasi mihi difficile sit *quamvis multos* nominatim proferre tribules.' And, *ad Div.* ii. 16,—' Eo si onere carerem, *quamvis parvis* Italiæ latebris contentus essem.'

8. *Leporum disertus*, " a person who understands what good manners and humour are." The genitive case after *disertus*, (used in the sense of *callidus*,) is very remarkable.

14. *Setabis*, (hod. *Xativa*, in Valencia,) was famous for its production of excellent flax.

17. *Veranniolum*. Catullus is fond of diminutive forms, as, *pallidulus*, *turgidulus*, *lacrymula*. But such words are not to be considered as of authority for heroic, or elegiac verse.

CARM. X.

Fabullus is invited, in these Hendecasyllables, to sup with Catullus, who tells him, if he will bring his supper with him, he shall be happy to entertain him with a hearty welcome; but that, his money being all spent, has left him no means of doing more. He will, however, find perfumes, which the Loves themselves gave to Lesbia.

8. " This purse is full of cobwebs ;" *i. e.* has nothing in it; has not been used for a long time.

11. HORACE, *Od.* iv. 12, invites Virgil much on the same terms :—

' Adduxere sitim tempore, Virgili ;
' Sed pressum Calibus ducere Liberum
' Si gestis, juvenum nobilium cliens,
' *Nardo vina merebere ;*
' Nardi parvus onyx eliciet cadum.'

CARM. XI.

Calvus, by way of a joke, had sent Catullus a batch of exceeding bad poetry, as a sort of Christmas box at the feast of Saturnalia. Catullus, however, seems scarcely to have relished the joke; and he tells his friend, in these Hendecasyllables, that he has put his love for him to a hard trial; warning him of his intention to pay him off in his own coin, by sending him all the

rubbish (*venena*) he can get out of the desks of the vilest dabblers in poetry,—the *Cæsii, Aquinii, Suffeni, &c.* With such scourges (*suppliciis*) he resolves to punish him.

2. *Munere isto*, " for this hateful present."

3. *Odio Vatiniano*;—either, " with such a hatred as Vatinius had for Cicero;" or, " such a hatred as all men had for Vatinius:" as Cicero says in Vatin. i,—' *Odio* enim *tui*, in quo etsi omnes propter tuum in me scelus superare debeo, tamen ab omnibus pæne vincor.'

8. Calvus, who was a barrister as well as a poet, seems to have defended one Sylla, a grammarian, whom Catullus ironically suspects of having given to Calvus these poems, supposing them to be good; and so he rejoices that his friend's forensic displays do not always go unrewarded, (*dispereunt.*)

12. *Sacrum libellum*, " oh! the abominable volume!"

14. " That he might instantly perish on the happiest day of days, the Saturnalia." This feast originally lasted only one day; and such would seem to have been the case in the age of Catullus. Or, if the feast was irregularly prolonged, yet one particular day appears to have been the true Saturnalia. Under Julius Cæsar, several days were added; and, ultimately, the festival lasted seven.

16. *Abibit*,—ἀποβήσεται,—" shall end," *i. e.* " you shall not get off so quietly."

CARM. XII.

The indignation of Catullus had been excited, in consequence of some very stupid man having married a beautiful young woman, of whom he was unworthy, and to whose accomplishments he was insensible. This dullard was the inhabitant of some colony; supposed to be the colony of Novo Comum (*Como*,) lately planted by J. Cæsar, on the shores of the Lacus Larius (*Lago di Como.*) Catullus addresses this colony, and says that, as it wishes to have a smart bridge, or pier, to be built, but is afraid, lest, from the rottenness of the swampy foundation on which it would be raised, it would fall,—he hopes it may have a beautiful bridge, strong enough for the Sabii to dance on, provided it

will do him a special kindness, *viz.*—throw this unhappy bridegroom into the deepest and muddiest spot of the water on which the bridge should stand; in the hope that this strong appeal to his feelings might shake the lethargy and stupidity out of him.

This, and the two following pieces, are written in the Stesichorian Trochaic metre. The verse consists of six feet: the 1st is a trochee; the 2nd, a dactyl; the 3rd, a cretic; the 4th, a trochee; the 5th, a dactyl; the 6th, a trochee:—

Ōh Cŏ | lōnĭă | qūæ cŭpīs | pōntĕ | lūdĕrĕ | lōngō.

The 1st, or 4th, or both, may be spondees; as,—

Āltēr | pārvă fĕ | rēns mănū | sēmpēr | mūnĕră | lārgā

The 3rd foot is sometimes, though rarely, a dactyl; as,—

Nūtrī | vī măgĭs | āc măgĭs | ūt bĕ | ātă qŭot | ānnīs
Prō qūeīs | ōmnĭa hŏ | nōrĭbŭs | hæc nĕ | cēssĕ Prĭ | āpō.

A cæsura is almost always found at the end of the 3rd foot.

1. *Ludere*, "to celebrate games, festivities, &c.," things often done on bridges.

The etymology of the word *pontifex*,—*facere*, "to sacrifice," and *pons*, "a bridge,"—proves that religious ceremonies were performed in such places.

2. *Paratum habes*,—*ἑτοίμως ἔχεις*, "you are anxious."

ib. "But you are unreasonably (*inepta*) afraid lest the piles (*crura*) of the bridge should tremble and fly up, and the bridge itself go headlong, without the possibility of being restored," (*irredivivus.*)

10. *Ut*, "where," *vide Carm.* vii. 3.

17. *Nec pili facit uni*, "nor values her at a hair." *Uni*, the older form of *unius*.

19. *Suppernata*, "cut down,"—properly, "ham-strung;" from *sub-perna*.

21. "This precious fool I am talking about, has no more eyes or ears than such a senseless log."

24. *Si pote*, i. e. *si pote sit*, "if it be possible."

26. *Soleam*, "a horse-shoe;" which was not, however, *nailed on* to the hoof of the animal, but *strapped on*, like a real shoe.

CARM. XIII.

These four verses, in which Catullus dedicates a grove to Priapus, are supposed to have belonged to a longer poem, now lost.

2. If *qua* is read, the words must be construed, "such a grove as you have at Lampsacus, where you have a temple." But it is difficult to suppose such to be the right interpretation. Doering proposes *quoi* and *quoique,—quoi domus tua est*, "you who have a dwelling:" but the possessive pronoun, *tua*, becomes very awkward, if not inadmissible, in such a construction.

Priapus was said to have been born at Lampsacus.

4. *Ostreosior.* 'Pontus et *ostriferi fauces* tentantur *Abydi.*' VIRG.

CARM. XIV.

This is a speech of Priapus, who says, he has been so piously and diligently worshipped by the poor possessors, both father and son, of the garden in which he is placed, that he feels bound to protect it with especial care; and he warns all thievish boys, who rob gardens, to leave *these* premises untouched, and to attack those of a neighbouring rich man, whose worship of Priapus has been neither so regular, nor so bountiful.

2. "Thatched with rushes and bundles of fern."

3. "I who was fashioned by a rustic axe, out of the dry timber of an oak."

4. "That every year it may be more and more productive." *Sit* is understood after *beata.*

12. '*Pallentes violas*, et summa *papavera* carpens.'—VIRG. in which verse, *pallentes violas*, "wall-flowers," seems to be equivalent to *luteæ violæ. Luteus*, "yellow," from *lūtum*, the herb called "weald," from which a yellow dye was extracted.

15. *Sed tacebitis.* These words have been by some scholars supposed to mean, that the mysteries of Priapus were not to be divulged: but this is an unlikely and unwarranted sense to attribute to them. Others think that *animal* sacrifices were

properly offered to none but the *Di majorum gentium*. Perhaps they may merely be equivalent to "*favete linguis*,"—"keep favourable silence during the performance of the sacrifice."

16. *Linit.* 'Illius aram
'Sæpe tener nostris ab ovilibus *imbuet* agnus.'—VIRG.

17. *Honoribus*, "offerings;" a sense in which the word is constantly employed by VIRG. *e. g.*
'Aut supplex Divis imponat *honorem*?'—ÆN. i. 49.

18. "Priapus is bound to perform these things, namely [*et*,] to protect," &c.

CARM. XV.

These very graceful pure Iambic verses contain a speech of Priapus, on the same subject as the last poem.

3. *Sinistra*, "on your left hand." But the genuineness of the reading is doubtful.

13. 'Non unquam *gravis ære domum* mihi *dextra redibat*.'—VIRG.

CARM. XVI.

Catullus ridicules one Suffenus, a silly dandy, who was ambitious of literary fame, and wrote vast quantities of bad verses —*stans pede in uno*—to which he gave, however, all the advantage that ornamental art could confer, by having them most beautifully transcribed and bound. The metre is the *Scazon* (*i. e.* σκάζων, "limping,") Iambic Trimeter; so called, because the last foot *halts*, as it were, being always a spondee; the 5th foot must be an Iambic.

5. "Nor has he his verses transcribed, as is commonly done (*ut fit*, ὡς εἰκός,) in a palimpsestus."

ib. *Palimpsestus* seems properly to be an adjective, παλίμψηστος, (πάλιν—ψάω,) "that can be scraped over again;" *charta* being

understood. It meant parchment that would bear the erasure of what had been written on it, and would take fresh writing; therefore, a common, cheap sort of material for books.

6. *Chartæ regiæ*, "paper of the largest and finest sort;" as we speak of *royal paper*, *royal* 8*vo*. &c.

ib. *Libri novi*, "new coverings," (answering to our bindings.) *Liber* is properly the fine "inner rind of a tree," which was used for writing on; from λέπος, "bark;" the Æolic form of which was λέπορ. Or the word may mean "paper which has never been written on before."

7. By *umbilici* are meant the extremities of the stick, around which the volume was rolled; hence the phrase *ad umbilicum adducere*, "to bring to an end." These extremities projected, and were of various shapes and materials; they were adorned according to the taste of the author or binder.

ib. *Lora rubra*, "red strings," to tie round the volume.

8. "The verses all written in the paper, on parallel lines ruled by a pencil."

10. *Unus caprimulgus*, "a goat milker," *i. e.* an ignorant clown. *Unus* is here used as the indefinite article. Cicero often employs it in this way;—'Pompeium *unus manipularis* secutus sum.'—*Att.* ix. 10.

'Constitit ante oculos *Naïas una* meos.'—Ovid. *Sapph.* [*Phao. v.* 162.

11. "So entirely different is he from being a wit, and so changed!"—*Mutat*, for *mutatur*. Liv. xxxix. 51,—'More populi Romani *quantum mutaverint*, vel hic dies argumento erit.' Tacit. *Ann.* xii. 29,—'Prima imperii ætate clarus acceptusque popularibus, mox diuturnitate *in superbiam mutans*.'

12. The primary meaning of the word *scurra* seems to have been, "a man who lived in a town," in opposition to those who lived in the country: as Plautus says, (*Tvin.* i. 2,) 'Urbani cives, quos *scurras* vocant;' and *Mostel.* i. 1,—'Urbanus *scurra*, rus mihi objectas?' Hence it signified, 2*ndly*, (as in the present passage,) "a man of wit and breeding." 3*rdly*, "a jester,—a buffoon." And 4*thly*, "a flatterer."

13. "Or whatever can be imagined more accomplished, (literally, better rubbed and polished by practice,) than a city wit."

16. ‘ Verum
‘ Gaudent scribentes, et se venerantur, et ultro,
‘ Si taceas, laudant quicquid scripsere beati.’—Hor.

21. ‘ Respicere *ignoto* discet pendentia *tergo*.’—Hor.

CARM. XVII.

In these Hendecasyllables, Catullus rebukes one Juventius for his attachment to some person, who laboured under the heavy misfortune of being poor,—“ he had neither slave nor money.”

4. ***Mihi***, “ believe me ;” the word is little more than mere redundancy.

9. *Quam lubet abjice elevaque*, “ despise and disparage these things as you please.” ***Elevare*** is, properly, “ to lift up ;” hence, “ to make light of.”

10. ***Arcam***, “ a money chest.”—‘ Ut maxima toto Nostra sit *arca* foro.’—Juv.

CARM. XVIII.

The joke of these five lines consists in the double sense of the word *opponi*, which means either “ to be set against,—exposed to,” or “ to be mortgaged.” The metre is the same as that of the preceding and following poems.

4. “ But to the amount of 1,500,200 sestertii.”

CARM. XIX.

This is a command to his servant to give him fresh bumpers of old wine, since Posthumia—the lady in the chair on some respectable occasion, at which the poet is present—likes hard drinking.

2. *Amariores*, "stronger, older." As new wine was *sweet*, so old wine had some, not unpleasant, degree of *bitterness* in it.

Horace's expression:—

'Vultis *severi* me quoque sumere
'Partem *Falerni?*'

is something like this of Catullus.

4. "That sucks in more drink than the stone of the grape itself." Catullus uses *acina* in the feminine; all other writers use it either masc. or neut.

7. "This is a pure Bacchic draught;" *calix*, or *liquor*, being understood.

'Cum Marte confundet Thyoneus
'Prœlia.'—Hor.

CARM. XX.

One Alphenus, whom the poet had admitted to his intimacy, had played him false; though in what particular way he had done so, does not appear. From the strength and tenderness of the language employed, however, we may reasonably conclude, that the injury was a *deep* one. The metre is Choriambic, and is of five feet;—the 1st, a spondee; the 2nd, 3rd, and 4th, choriambi; the 5th, a pyrrhic.

Alphē | ne īmmĕmŏr āt | que ūnănĭmīs | fālsĕ sŏdā | lĭbŭs

Horace has three odes in this metre, *viz.*—the 11th, and 18th, of the first book, and the 10th of the fourth. He always has a cæsura at the end of the first choriambic; as,—

'Nullam Vare sacra' | 'Tu ne quæsieris' |
'Oh crudelis adhuc' | ; a rule not always observed by Catullus; as—

'Nec facta impia fal | lacum.' 'Certe tute jube | bas'
'Inducens in amor | em.'

This Alphenus was Alphenus Varus, of Cremona: he had risen from the condition of a shoemaker, to the rank of a lawyer of some eminence. He was an Epicurean, and a small poet. Horace mentions him,—

'Ut *Alphenus vafer*, omni
'Abjecto instrumento artis, clausaque taberna,
'*Sutor erat.*'

1. *Immemor*, " unfeeling, regardless of your friends."

5. *Negligis*, " you make light of." Horace uses the word in much the same sense, and in a passage which resembles the present;—

' *Negligis* immeritis nocituram
' Postmodo te nati *fraudem committere* forsan:
' Debita jura vicesque superbæ
' Te maneant ipsum. Precibus non linquar inultis;
' Teque piacula nulla resolvent.'

CARM. XXI.

These beautiful lines, written in the Scazon Iambic metre, contain an address to Sirmio (*Sirmione*,) a promontory that projected into the Lacus Benacus (*Lago di Garda*,) and on which Catullus had a villa. They were composed on his return from Bithynia, and express, with unequalled tenderness and sweetness, his delight at revisiting his home.

3. *Uterque Neptunus; i. e.* " the Neptune of the lakes, or the seas."

13. Verona was supposed to be an Etruscan colony, and Etruria was supposed to have been occupied by Lydians. Virgil calls the Tiber ' *Lydius aurifer amnis*.' By the words *Lacus Lydiæ undæ*, therefore, Catullus means the *Lacus Benacus*.

14. " Be merry all ye of my household, that have the faculty of laughing."

CARM. XXII.

This hymn to Diana was supposed, by the generality of older commentators, to be part of the *Carmen Sæculare*, sung to that Goddess in the *Ludi Sæculares*, commemorated 15, B. C. But Catullus died many years previous to this date; and the present poem was composed, either for the annual festival of Diana, which took place in August, or upon some other special occasion.

It is remarkable, that both boys and girls sing the hymn in Catullus, whereas, in Horace, boys sing to Apollo, and girls to Diana. The metre is Glyconian, consisting of a spondee, iambic, or trochee, and two dactyls, in the three first verses of the stanzas,—

Dīā | næ sŭmŭs | īn fĭdē |
Pŭĕl | læ ēt pŭĕr | ī întĕgrī |
Māgnă | prōgĕnĭ | ēs Jŏvĭs; |

and in the 4th verse, the last foot is a spondee, instead of a dactyl,—

Pŭĕl | læquĕ că | nāmŭs.

1. *In fide*, "under her protection,—her clients."

2. *Integri*, "chaste."

13. Juno is also worshipped as Lucina, the Goddess of parturition. But it is possible that Diana may be called *Juno Lucina*, as Proserpine is called *Juno Stygia*;—

'*Junoni Stygiæ* dictus sacer.'—VIRG.

15. *Notho*, "borrowed;" not truly and legitimately her own, being the reflected light of the sun.

22. *Sancta*, "worshipped."

CARM. XXIII.

Catullus addresses his paper, and desires it to go to his poetical friend Cæcilius, and invite him to come to Verona immediately, even though a lady, who had fallen desperately in love with him, in consequence of reading a poem he had begun in honour of Cybele, (*Dindymi Dominam*,) should use her utmost art in endeavouring to prevail on him to stay away. This, and the next piece, are written in Hendecasyllabic metre.

5. "I wish to communicate to him the remarks of a mutual friend."

7. *Viam vorabit*, "he will instantly make the journey."

12. "Is smitten with a most violent passion for him." *Deperire*—"to be dying for love of"—generally has *amore*, and a

genitive case after it; but Plautus and Terence use the accusative of the object. *Heaut.* iii. 2. 14,—'Minimeque miror, Clinia *hanc* si *deperit*.'

13. *Quo tempore*, "ever since."

18. "This poem on Cybele, the great mother of the Gods, has been beautifully begun."

CARM. XXIV.

In this fragment, the poet, who was labouring under some heavy trouble, rebukes his friend Cornificius, for having offered him no consolation.

1. "Things go badly and distressingly with me."

2. *Mehercŭlē* is a dactyl in this verse, the last syllable being left open; as in—

'O factūm mălĕ, | ōh miselle passer.'

6. "Do you care so little about my affections?" *i. e.* the lady of his love, whose cruelty seems to have been the cause of the trouble he was labouring under.

7, 8. These lines are imperfect, and it is useless to conjecture what may have been the sense of the complete sentence: "some few words of address, more sorrowful than the tearful songs of Simonides," is the meaning of them, as they stand.

CARM. XXV.

One Egnatius, a Spaniard, was unfortunately endowed with a beautiful set of teeth, of which he was so proud, that he did nothing but grin (*renidet*) every where, and on every occasion: whether as a barrister he attended the bench of pleaders (*subsellium,*) to defend a criminal, or made one of the mourners at a funeral, where a mother bewailed her only son,—he did nothing but grin. This properly excites the indignation of Catullus,

who says, that even if Egnatius were a Roman, *(urbanus)* or an Italian, his grinning would be intolerable, inasmuch as "nothing's so stupid as a stupid grin." The metre is Scazon Iambic.

11. *Pastus*, "richly fed, luxurious."

14. *Puriter* is irregularly formed from *purus*, as *ignaviter* from *ignavus*, *duriter* from *durus*, &c.

CARM. XXVI.

Ravidus, an unhappy little man (*misellus*,) having no fear of the lash of Catullus' Iambics, had the audacity to fall in love with his mistress (*amores*.) Accordingly, in these verses he is scornfully noticed. This, with the two following pieces, is written in the Hendecasyllabic metre.

1. The last syllable of the 1st verse is cut off, by a very unusual elision, before the initial vowel of the second.

ib. *Mala mens*, "infatuation."

6. *Qualibet*, "by any means;" as, '*Quavis* aspergere cunctos, Præter eum qui præbet aquam.'—Hor.

CARM. XXVII.

Some lady had borrowed a copy of Catullus' poems, which she apparently admired so much, that she could not part with them again, but stoutly refused to return them to the author. Upon this, Catullus summons all Hendecasyllables to his aid, and desires them to mob this lady in the streets, and, applying to her the most offensive and opprobrious language, demand back the volume. This is supposed to be done, but without effect. Catullus therefore advises an alteration in the mode of warfare; and ends, by entreating this fair lady, "*as she is a modest and virtuous lady*," to restore him his poems."

5. *Pugillaria*, *(scripta*, understood,) "writing tablets:" the word is properly an adjective, and signifies, "that which fills the

fist:" though the substantive form, *pugillar*, is found in Ausonius, *Epig.* cxlvi. 3,—'Bipatens *pugillar* expedi.'

ib. *Si pati potestis*, "if you can put up with this—if you will believe this;" *i. e.* I am sure you will *not* allow it.

8. "Wantonly parading, aping an actress in her disgusting laugh, with her mouth as wide open as a hound's in full cry."

13. "Do you not care a halfpenny for this, oh filthy and abandoned woman?"

16. "But if nothing else can be done," (*i. e.* if we cannot get my poems back,) "let us" (at least) "knock a blush out of the "iron" (*we* should say *brazen*) "face of this dog," (*κυνώπιδος.*) "Therefore again bawl, and louder," &c.

CARM. XXVIII.

Some very tasteless person or persons had expressed an opinion that Lesbia was not so handsome as a Formian lady, whose name is not mentioned; but a catalogue of her personal charms is given:—she had a big nose, clumsy feet, light eyes, stumpy fingers, a drivelling mouth, and was not remarkable for the delicacy of her language! and such was the person whom the Formians took to be handsome! Catullus consoles himself with the reflection, that the age in which such an opinion could be entertained, must be senseless and tasteless.

5. The "Formian spendthrift" is Mamurra. 'In *Mamurrarum* lassi deinde *urbe* manemus,' (*i. e.* Formiis.) Hor. This Mamurra was a profligate scoundrel, who had been favoured and enriched by Julius Cæsar.

CARM. XXIX.

It was not unusual with the Romans, for a man, who had composed a speech, or poem, to invite friends to sup with him, and to recite his work at table. Sextius, a friend of Catullus, being candidate for some public office, wrote a speech against his opponent (*petitorem*) Antius. He invited Catullus, amongst others, to sup with him, and hear the speech. The poet accepted

the invitation; found the speech desperately bad; and, moreover, caught a bad cold and cough, in consequence. He therefore addresses his Tiburtine villa, and professes he has fled to its bosom, to recover from the injurious effects of this horrid supper. [A Monastery of the religious order of Mount Olivet is supposed to occupy the site of Catullus' villa.] It is not certainly known who this Sextius, or Sestius, nor who this Antius was. Cicero (*ad Div.* vii. 32.) speaks of the witticisms of one Sestius,—'*Sestiana verba*,' as proverbs of dullness: he also says, (*ad Att.* vii. 17.) that Pompey had commissioned one Sestius to write a history of his Campaigns; and that the result was a lamentable failure. Cicero's Sestius, therefore, seems to have been quite fool enough to be the hero of the present piece. There was a C. Antonius Sestius, who was proscribed by the second Triumvirate, but whose life was saved by the fidelity of a slave. The metre is Scazon Iambic.

2. Tibur was famous for the beauty of its scenery, and for this reason Catullus may have been anxious to have his villa called Tiburtine; or possibly, Tibur, as being a *Latin* town, might have been preferred to a *Sabine*.

4. *Quovis pignore*, " for any stake,—bet."

9. *Sumptuosas* is probably ironical.

12. *Veneni*, " malice." ' Proscripti Regis Rupili pus atque *venenum*.'—Hor.

ib. *Pestilentiæ*, " plaguy dull stuff."

13. *Gravedo frigida*, " a heavy cold."

15. *Urtica*, means 1st, " a nettle;" and 2nd, a common plant used for *food*, as Horace says,—' Si forte in medio positorum abstemius herbis Vivis et urtica:' 3rdly, it was used as an ingredient in *medicines*, in which sense it is employed in the present passage. Pliny describes it, and says an oil was extracted from it by the Egyptians.

17. " That you have not punished me for my stupidity;" *i. e.* have cured me.

19. *Recepso*, for *recepero*. Virgil has,—

' Cætera quæ *jusso* mecum manus inferat arma;' *i. e. jussero*.

CARM. XXX.

The lovers Septimius and Acme utter vows of mutual fidelity. Septimius wishes, if he ever ceases to love Acme, he may fall into the claws of some fierce grey-eyed lion. Acme wishes, in reply, that they both of them may always as surely acknowledge Cupid alone for their master, as she is now inflamed with increased love for Septimius. The result of all is, that nothing can be imagined happier than this happy pair. The metre of this, and the three following pieces, is Hendecasyllabic.

5. "As much as it is possible for a man to love, who can love most fondly."

8. *Sinistram ut ante*, "as he had formerly given an unfavourable omen." Strictly interpreted, the word *sinistram* agrees with *approbationem*, which makes nonsense of the couplet. There is a good deal of diversity in the manuscripts; and the reading of Vossius, *sinister ante*, is certainly excellent; particularly as sneezing was always looked upon as conveying a *good* omen—which indeed renders the combination *sternuit sinistram approbationem* inadmissible. THEOCR. *Idyll.* xviii. 16,—

ὄλβιε γάμβρ', ἀγαθός τις ἐπέπταρεν ἐρχομένῳ τοι ἐς Σπάρταν.

And *Idyll.* vii. 96,—

Σιμιχίδᾳ μὲν Ἔρωτες ἐπέπταρον.

'Num tibi nascenti primis, mea vita, diebus
'Aureus argutum *sternuit* omen amor?' PROPERT. ii. 3. 23.

CARM. XXXI.

Catullus, on leaving Bithynia, went to Troas, on account of the ill-health of his brother, who died there. In these verses he bids farewell to the staff of Memmius.

1. *Egelidos*, "tepid." The word *egelidus* means, "that has lost the cold—has had the chill taken off." The passage in Virgil, in which the word is interpreted *cold*, is of doubtful authority;—

'Natumque in valle reducta
'Ut procul *egelido* secretum flumine vidit.'—*Æn.* viii. 610.

There is MS. authority for *et gelido*, the reading adopted by Heyne; and indeed a *copula* seems to be required.

4. By *Phrygii campi*, he means "Bithynia," of which Nicæa was the metropolis. 6. By *Asiæ urbes*, he means "Troas."

8. "My feet already are strong and ready;" *literally*,—"delighted with the desire of the journey."

CARM. XXXII.

Cicero had probably been professionally serviceable to Catullus in some of the pecuniary difficulties in which he became involved; and the poet in these lines thanks him for his kind assistance, styling him as much the greatest of all barristers, as he felt himself to be the worst of Roman bards.

CARM. XXXIII.

Catullus and his friend Licinius Calvus had agreed to pass an afternoon in a match at writing verses, —improvisatoring. They were to give verse for verse, *(reddens mutua,)* as they joked and drank. The verses thus composed were to be written out in the album *(tabellis)* of Catullus. Catullus was so captivated by the ready and graceful wit of Calvus, that he professes himself to have been unable, on going to bed, to compose himself to sleep: but after tossing about, and wishing for day-break, he found some relief from his agitation in composing these verses, which he sent to his dear friend *(ocelle)* Calvus, desiring him to come to him immediately, and to beware how he refuses to gratify his request, *(cave preces nostras despuas.)*

2. *Multum lusimus*, "we wrote many verses."

'Si *quid* vacui sub umbra
'*Lusimus* tecum.'—Hor.

3. *Esse*, i. e. *esse otiosis.*

21. *Vehemens* is a spondee.

'Vehemens et liquidus puroque simillimus amni.'—Hor.

ib. *Vehemens dea, βαρὺς θεός.*

CARM. XXXIV.

The three first stanzas of these four, are a translation of the famous fragment of Sappho, preserved in Longinus:—

ΕΙΣ 'ΕΡΩΜΕΝΑΝ.

Φαίνεταί μοι κῆνος ἴσος θεοῖσιν
ἔμμεν ἀνὴρ, ὅστις ἐναντίος τοι
ἰσδάνει, καὶ πλασίον ἀδὺ φωνεί-
σας ὑπακούει
καὶ γελάσας ἰμέροεν, τὸ μοὶ 'μὰν
καρδίαν ἐν στάθεσιν ἐπτόασεν·
ὡς τε γὰρ ἴδω, βροχέως με φωνᾶς
οὐδὲν ἔτ' ἴκει·
ἀλλὰ καμμὲν γλῶσσα ῥέαγε, λεπτὸν δ'
αὐτίκα χρῶ πῦρ ὑποδεδρόμακεν,
ὐππάτεσσι δ' οὐδὲν ὄρημι, βομβεῦ-
σιν δ' ἀκοαὶ μοί.

The fourth stanza is by some supposed not to have been written by Catullus;—it is not much to the purpose, and not much in the poet's manner.

CARM. XXXV.

Catullus indignantly asks himself how he can support life, seeing that the scoundrel Nonius Struma has been exalted to the dignity of a Curule office, and the scoundrel Vatinius, having been made Consul, is in the habit of swearing (of course *falsely*) by his consulate! somewhat as Falstaff swore by "his hilts!" and Bob Acres, by "pistols and triggers!"

CARM. XXXVI.

This beautiful nuptial hymn was composed in honour of the marriage of Julia and Manlius; generally supposed to have been Aulus Manlius Torquatus. The metre is Glyconian, the same as that of the 22nd poem.

The poet begins by invoking Hymen, bidding him enwreathe his hair with sweet marjorum (*amaraci,*) and take his flame-coloured veil (*flammeum,*) and put on his saffron shoe; and whilst *he* sings a bridal hymn, to dance, and shake his sacred pine-torch. For Julia, as fair as an Asiatic myrtle, which the nymphs of the woods have reared and cherished as a pet (*ludicrum*) with dew, comes forth with good omen, (*bona cum alite,*) to wed Manlius. Therefore, Hymen, leave your Bœotian cave, which the cool Aganippe freshens, and summon the bride to her bridegroom, bidding her cling to him, as the ivy clings to the tree. ('*Lascivis hederis ambitiosior.*' Hor.) The poet then addresses the bride's-maids, whose own wedding day is soon coming (*quibus advenit par dies,*) to sing in tune to Hymen, that the God, hearing himself thus summoned, may be more willing to come, and smile upon this happy union. What God is more to be desired by lovers and Gods! Every parent, fearful for the destiny of his daughters (*suis tremulus,*) invokes thee, O Hymen! Virgins unbind their girdles to you; the bridegroom, with anxious ear, catches the sound of your foot. You deliver the virgin from the bosom of her mother into the hand of her lover! Love is nothing without you: without you a parent cannot bequeath his property, or have his name propagated to posterity by his children (*stirpe jungier*); nor give rulers to the state; (for persons illegitimately born could hold no magistracy at Rome.) But open the doors; the bride comes! The torches wave their ruddy hair. Come forth, a bride! Yet she weeps at leaving her mother's house! Yet cease to weep, Aurunculeia! (This was a cognomen of the family of Cottæ, into which Julia must have been adopted;) for there is no fear that a handsomer woman than yourself has seen to-day's sun rise. Lift up the torches, ye boys; the bridegroom meets her. Your bride awaits you, fair as a pink poppy (*luteum papaver.*) You too are fair, and deal fairly in open and honourable marriage. The poet then adds a stanza of exquisite tenderness and delicacy, expressing a hope that the marriage may be blessed with increase:—

'Torquatus, volo, parvulus
'Matris e gremio suæ

'Porrigens teneras manus,
'Dulce rideat ad patrem,
'Semihiante labello;'

and ends with praying, that the child may be like its father; ('Laudantur *simili prole* puerperæ.'—Hor.) and that he may approve himself the true and worthy son of his mother, as Telemachus showed he was the child of Penelope.

CARM. XXXVII.

This nuptial hymn may be considered as a continuation of the last, having been composed in honour of the same marriage. The virgins who had been attendants on the bride, and the youths who had formed the retinue of the bridegroom, answer each other,—the girls praising single life, and the lads extolling the blissful dignity of wedlock. The youths begin by saying, that as the evening star is now arising, it is time to leave the marriage feast, and to sing the Epithalamium at the chamber of the bride. The girls, on seeing that the youths have got up, prepare to follow their example. The youths think it is not a fair match between themselves and the girls, who, they have no doubt, have got their song up, "cut and dried" (*memorata;*) whereas *they* have been distracted by various thoughts:—however, they resolve on making a trial. The girls begin by calling Hesperus cruel, because he calls the bride away from her mother, to give her to a stranger. The youths answer, that no star is fairer than Hesperus, who rises only to ratify a solemn covenant, already entered into and concluded by the bride, bridegroom, and their parents. The girls then, in a beautiful simile, compare an unmarried woman to a flower, the "admired of all admirers," which, as soon as it is plucked, is disregarded. The youths answer this by saying, that, as the vine, as long as it is left to itself, produces nothing, and trails fruitless on the ground; but as soon as it is wedded to the elm, becomes fruitful, and admirable; so a woman, as long as she is unwedded, is fruitless; but as soon as she is married, becomes an object of greater affection to her husband, and her parent.

2. *Vix tandem*, "because impatiently desired."

7. *Œtæos*. The word is used, not very correctly, for "eastern."

'Sparge, marite, nuces; tibi deserit *Hesperus Œtam*.'—Virg.

8. " Do you see how nimbly they have left their seats? and they have not left them without reason: they will sing something worth seeing and hearing." There is great manuscript variety in the reading of the ninth verse;—*quos vincere par est—quod vespere par est—quo vincere par est:* all these readings are found. In the reading of the text, the word *visere* is certainly used in a very remarkable sense. The word " to see," in Greek, is applied to several of the senses, *e. g.* κτύπου δέδορκα. But the proper sense of *viso* is not simply " to see;" but, " to go to see." The reading must certainly be considered doubtful.

12. *Requirunt*, " they are calling to memory—are repeating." Quinctilian has *requisita* in this sense, xi. 2. 7,—' Quædam *requisita*' (" which we try to remember") ' se occultant, et eadem forte occurrunt.' *Repetere* is more commonly used in this sense.

13. *Habent memorabile quod sit*, " they have composed something that will be worth remembering." These words seem to be an answer to the ninth, and so far are a support to the reading *visere;* or at all events show that some equivalent word is required.

15. ' Atque animum nunc huc celerem, nunc dividit illuc.' VIRG.

16. τὸ νικᾶν ἐστι πᾶν εὐβουλία.—*Eurip. Phœn.* 728.

17. Scheller interprets *committite* " unite your hearts to that of the girl:" a very bold and loose translation. Vossius reads *convertite*, " direct your attention to the matter in hand." But it is best to take the word in its common sense of " to match:" —" get your understandings ready to contend with these girls —pit yourselves against them."

26. This and the second verse (*expectata diu, &c.*) have been beautifully imitated by Spenser, in his Epithalamium :—

' Ah! when will this long weary day have done?
' Long tho' it be, at length I see it gloom,
' And the bright ev'ning star with golden crest
' Appear out of the east.
' Fair child of beauty, glorious lamp of love,
' How cheerfully thou lookest from above!'

35. *Optavere*, " are wont to admire."

38. " So is the virgin, as long as she is untouched, and as long as she is beloved by her kindred: but as soon as," &c.

42. ' Et vitem *viduas* ducit ad *arbores*.'—Hor.

' *Platanusque cœlebs*
' Evincet ulmos.'—Hor.

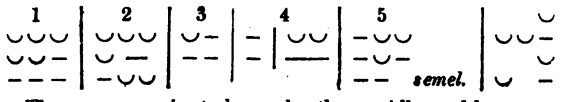
45. " Touches its highest branch with its root;" *i. e.* its top trails on the ground.

47. ' Ergo aut adulta *vitium* propagine
' Altas *maritat* populos.'—Hor.

CARM. XXXVIII.

This noble Dithyrambic poem commemorates the degradation and despair of Atys, a beautiful Grecian youth, who, having visited Phrygia, was induced to enroll himself amongst the Galli, the votaries of Cybele. In the first burst of enthusiasm he shouts aloud to his companions, who had come across the sea with him, to hasten to the temple and mysteries of his new mistress, where the cymbals sound with the timbrels (*tympana*.) After celebrating the mysteries and singing the hymns of Cybele, they fall asleep from exhaustion, in the temple. The fanatical phrenzy which had driven Atys into this fatal step, subsides during sleep; and on waking he becomes awfully sensible of his ruined condition. He rushes frantic to the sea shore, and with tears and agony sends his voice across the waters to his native land, which he addresses in lines of wonderful energy and pathos. But no sooner had his prayers reached the ears of the Gods, than Cybele sends a lion to drive the repentant Atys back from the sea shore to the groves of the Goddess. The metre is Gall-iambic; so called, because it was danced to by the Galli, priests of Cybele.

This is the only specimen of the metre left to us. It is extremely loose and irregular; so much so, that perhaps it is not too much to say, that *cadence* and general effect was considered, rather than particular feet. The first syllable of the fourth foot always ends a word. The first foot might be either anapæst, spondee, or tribrach; the second, iambic, tribrach, or dactyl; the third, iambic, or spondee; the fourth, a dactyl, or spondee; the fifth, a dactyl, or cretic, (and in *one* instance, *v.* 56, a spondee,—ēt gȳm | năsĭīs;) the last was a tribrach, or pyrrhic.



The verses require to be read rather rapidly, and have a magnificence and energy, to which it would be difficult to find an equal in the Latin language.

2. *Phrygium nemus*, *i. e.* Dindymenum.

3. *Sylvis redimita*, "surrounded." '*Sylva coronat* aquas.'—*Ovid. Metam.* v. 388.

6. *Initia*, "instruments used in the mysteries." This word very often means *sacred rites—mysteries*; possibly because a knowledge of them was supposed to *initiate* a man into a better system of theology. CICERO, *de Leg.* ii. 14,—

'Nam mihi cum multa eximia divinaque videntur Athenæ tuæ peperisse, tum nihil melius illis mysteriis, quibus ex agresti immanique vita exculti ad humanitatem et mitigati sumus: *initiaque* ut appellantur ita re vera principia vitæ cognovimus.'

Justin. 5,—'Alcibiades absens Athenis insimulatur mysteria Cereris, *initiorum sacrum*, enuntiavisse.'

7. *Cava tauri terga*, "the timbrels."

'Ara deæ comites, *raucaque terga* movent.'—*Ovid. Fast.* [iv. 4.

13. *Truculenta pelagi*. 'Expediunt per *acuta* belli.'—HOR.

24. *Thiasus* is used by Catullus in its Greek sense of "a religious company:" its common meaning in Latin is "a dance in honour of Bacchus."

'Attonitæ Baccho nemora avia matres
'Insultant *thiasis*.'—VIRG.

32. *Sine Cerere*, "having had no food."
'Sine Cerere et Baccho.'—TERENT.

37. *Vegetis sonipedibus*, "with his fresh horses."
'*Vegetus* præscripta ad munia *surget*.'—HOR.

39. Pasithea, one of the Graces, was the wife of Sleep, to whom she was given in marriage by Juno, in return for his service in putting Jupiter to sleep, when he was aiding the Trojans. When

Pasithea, therefore, is described as receiving the hastening (*trepidantem*) Somnus in her bosom, the poet means, that Atys awoke.

40. *Ita de quiete molli*, " then after his soothing rest."

41. *Pectore recoluit*, " ran over in his memory—reflected on."

42. " And saw clearly in what a condition he was."

43. *Tetulit*, the præterperfect of the old verb *tulo*, connected with τλῆμι.

52. " My eye spontaneously seeks to direct itself towards you." *Pupula* is the same as *pupilla*, " a little girl;" a diminutive of *pupa:* hence, 2*ndly*, " any thing very delicate and dear, —the pupil of the eye." Cicero says, that *acies* meant the same thing,—*de Nat. Deor.* ii. 57,—' Acies ipsa, quæ *pupula* vocatur, qua cernimus.'

58. *Genus figuræ*, " species of beauty."

60. *Decus olei*, " the pride of the palæstra."

61. " My doors were thronged with admirers, my hall was ever swarming (*literally*, warm) with visitors."

ib. *Tepida*, " swarming." *Fervere* is often used in this sense.

' *Opere* omnis semita *fervet*.'

And, ' Totumque instructo Marte videres
Fervere Leucaten ?'—Virg.

62. ' At lacrymans exclusus amator limina sæpe
' Floribus et sertis operit, postesque superbos
' Ungit amaracimo, et foribus miser oscula figit.'
Lucr. iv. 1171.

' Te meminisse decet quæ plurima voce peregi
' Supplice, cum posti florea serta darem.'
Tibull. i. 2. 13.

67. *Sylvicultrix—nemorivagus.* These words seem to be the equivalent translation of Greek compound adjectives; and it seems probable, indeed, that Catullus, in this poem, had some Greek model before him, which he imitated more or less: it is cast in the solemn and severe Doric, rather than the Roman mould.

69. " As soon as the words were uttered, leaving (*literally*, departed, wandering from) his rosy lips, carrying the news to

the ears of the Gods, then Cybele, unyoking her lions, and goading the deadly foe of the flock, (*i. e.* a lion) thus speaks."

73. *Face,* the older form of *fac.*

76. *Tua verbera patere,* "suffer your own stripes;" *i. e.* lash yourself to anger.

CARM. XXXIX.

This is the longest and most elaborate of all the productions of Catullus. It commemorates the marriage of Peleus and Thetis. It begins with an account of the voyage of the ship Argo, on board of which was Peleus. A multitude of sea nymphs in admiration throng around the vessel: Thetis seeing Peleus, becomes enamoured of him, and the marriage is immediately celebrated. The poem, however, is mainly occupied by a description of the bridal coverlet, (*πέπλος*) used on the occasion. On this, the story of Theseus and Ariadne was embroidered. (A story which related the misfortunes entailed on a man's family, by his desertion of his wife, seems obviously a fitting story for recital at a wedding.) After the account of the coverlet, the poet describes the concourse of Gods who assembled at Pharsalia, to honour the festivity of Hymen. The Fates also arrive, and as they spin the threads of destiny, sing a song prophetic of the glorious fortunes of Achilles. The story is Greek; and there were several Greek poems on the subject: one was by Hesiod. It is most likely that Catullus had some poem in his mind, at least for the general subject, however little he was, or could be, indebted to it for his fine and graceful expression. The mythical marriage of Peleus and Thetis may be thus explained:—Peleus was a king of Thessaly, a country that had been disturbed by the most violent physical convulsions. Herodotus tells us, that originally it was a lake; a probable account enough, as may be seen by a reference to the map of the country, which is in fact a basin, encircled by a continuous range of mountains, with only one outlet,—the vale of Tempe, through which the Peneus passes to the sea. This outlet originally may not have existed, but was produced by violent volcanic action; as Herodotus informs us, when he says that Neptune smote the mountains, Olympus and Ossa, and so made a way for the waters of the lake of Thessaly: after this, the land had rest from this

species of disturbance; the sea and land, as it were, entered into a covenant of peace for the future. And this seems to be the historical truth, disguised under the myth of Peleus being married to Thetis.

4. 'Arcadas huic equites bis centum *robora pubis* 'Lecta dabo.'—VIRG.

8. *Diva, i. e.* Minerva πολιοῦχος.

9. *Volitantem currum*, i. e. *navem.*

ναυτίλων ὀχημάτων—*Æsch. Prom. v.* 475.

'*Classique* immittit *habenas*.'—VIRG.

'Sectaque *intexunt* abiete costas.'—VIRG.

Phædrus, *lib.* iv. 7. 6, says that Minerva built the Argo:—

'Utinam nec unquam Pelii nemoris jugo
'Pinus bipenni concidisset Thessala.
'Nec ad professæ mortis audacem viam
'Fabricasset *Argus opere Palladio ratem*
'Inhospitalis prima quæ Ponti sinus
'Patefecit.'

Apollonius Rhodius says the same thing, i. 111,—

αὐτὴ γὰρ καὶ νῆα θοὴν κάμε.

We may remember that she also, as the Goddess of art, is said to have built the wooden horse.

11. *Curru imbuit*, "navigated."

'Ignaras Cereris qui *vomere* terras
'*Imbuit*.'—*Val Flacc.* i. 69.

In both these passages the word *imbuo* may mean "to touch;" the primary meaning of the word is doubtful. Vossius derives it from βύω, "to fill." Scheller inclines to think it means properly, "to moisten, or soak, so as to give any thing a colour, smell," &c.

16. "On that, and no other, day." *Nutricum*, "the breasts."

22. 'Quæ te tam *læta* tulerunt
'*Sæcula!*'

And,—'Magnanimi *heroes*, nati *melioribus annis!*'—VIRG.

26. *Columen*, "ruler."

'Dilecte *Mæcenas* mearum
'Grande *decus columenque* rerum.'—HOR.

The right meaning of *columen* seems to be "a support;" and Scheller thinks it may come from an obsolete verb *coleo-ui-itum*, "to bear."

28. *Neptunino*, grand-daughter of Neptune, being daughter of Nereus. The same patronymic form occurs in Virgil;—

'*Nerine* Galatea, thymo mihi dulcior Hyblæ.'—VIRG.

ib. *Tenuit*, "took for her husband."

31. "As soon as the wished-for day arrived at the appointed time;" *literally*, "which wished-for day," &c.

43. *Ipsius* (*αὐτοῦ*) *at sedes*, "but the palace of Peleus."

— *Quacumque recessit*, "as far as it extended," *i. e.* everywhere. *Recessit* literally means "retired," and the word implies, that the innermost parts of the house were splendidly ornamented.

'At *domus interior* regali splendida luxu
'Instruitur, mediisque parant convivia tectis.'—VIRG.

'In multa spatia discedit domus; arcana in imo *regia recessu* patet.'—SENECA.

44. *Regia*, *i. e. domus*: it is singular, put in apposition to *sedes*, which is plural.

45. 'Rubro ubi cocco
'Tincta super *lectos canderet* vestis *eburnos*.'—HOR.

48. '*Indum* sanguineo veluti violaverit ostro
'Si quis *ebur*.'—VIRG.

49. *Conchyli*, "the shell" from which the purple dye was obtained. Juvenal uses it for a purple garment.—

'Horum ego non fugiam *conchylia*?' iii. 81.
'Spartana chlamys, *conchylia* Coa.' viii. 101.

52. *Dia* was the older name of Naxos.

59. "Giving his vows to the winds."

61. "She gazes [on the waters, as motionless] as a marble statue of a Bachanal, shouting out (*bacchantis*) *evoî*!"

Ovid describes her thus,—

'Aut ego diffusis erravi sola capillis,
'Qualis ab Ogygio concita Baccha Deo;
'Aut mare prospiciens in saxo frigida sedi;
'Quamque lapis sedes, tam lapis ipsa fui.'—*Ariadne* [*Theseo*, 47.

But Ariadne, describing from memory what she *had* suffered and done, does not approach the truth and energy of Ariadne actually before you, as mute as a statue.

62. ‘ Et magno *curarum fluctuat æstu.*’—Virg.

65. *Strophium*, probably from *στρέφειν*, because it “ wound round,—a stomacher ;” a cloth that Roman women wore over their breasts.

67. *Alludebant*, “ played upon.” ‘ Mare terram appetens *litoribus alludit.*’—*Cicero, de Nat. Deor.* ii. 39.

‘ Et in *alludentibus undis*
‘ Summa pedum taloque tenus vestigia tingat.’—*Ovidii Metam.* [iv. 342.

69. *Vicem*, “ condition.” ‘ Meam et aliorum *vicem* pertimescere.’—*Cic. pro Dom.* iv. ‘ Mutat terra *vices.*’—Hor.

71. *Externavit*, “ utterly overthrew.” If this word is compounded of *ex* (having an intensitive sense,) and *sterno*, it should be spelt *exsternavit.*

72. ‘ Quid geminas, *Erycina*, meos in corde dolores ?’—*Ovid.*
‘ Sive tu mavis *Erycina* ridens.’—Hor. [*Amor.* ii.

80. *Angusta mœnia*, “ the city (*i. e.* the citizens) reduced to straits.”

83. *Ne-funera*, a remarkable compound, in which the prefix *ne* represents the Greek privative particle *a : funera ne-funera*, “ living corpses ;” *i. e.* the youths who were annually sent to be devoured by the Minotaur.

88. ἤτε δόμων ἔντοσθε φίλῃ παρὰ μήτερι μίμνει,
οὔπω ἔργ’ εἰδυῖα πολυχρύσου Ἀφροδίτης.—*Hesiod. Op. Dier.* [520.

89. ‘ Floridis velut enitens myrtus Asia ramulis.’—*Carm.* [xxxvi. 21.

96. Golgi was in Cyprus.
Δέσποιν’, ἃ Γόλγον τε καὶ Ἰδάλιον ἐφίλασας.—*Theocr.*

100. ‘ Oraque *buxo pallidiora.*’—Ovid. *Pallidus* means “yellowish,” not *white.*

103. ‘ Grata ferunt nymphæ pro salvis *dona* maritis.’—Ovid.

'Hæmoniæ matres pro natis *dona* receptis,
'Grandævique ferunt patres.'—*Ovid. Metam.* vii.

Her promises of offerings are said to have been made *frustra*, because disastrous to herself.

104. "She suspended what she had vowed on her silent lips," means, that she did not dare give utterance to her vows.

105. [But her vows for the safety of Theseus prevailed,] "for," &c.

'Ille mordaci velut icta ferro
'*Pinus*, aut impulsa cupressus Euro,
'Procidit late, posuitque collum in
'Pulvere Teucro.'—Hor.

114. "Lest a mistake, scarcely observable, should mislead him in his attempt to get out of the windings of the labyrinth."

126. *Tum*, "sometimes." 128. *Tum*, "at others."

138. *Pectus immite nostri*, "your breast that had no feeling for me." As *immite* has the sense, so it has the construction of *immemor*. There is no MS. authority for *miserescere*, which has been arbitrarily substituted for *mitescere*, by some editors, because they did not understand the construction. Scaliger, not venturing to alter *mitescere*, absurdly altered *nostri* into *monstri*, *i. e.* "you a monster."

140. A dative of the *person*, after *jubeo*, is found in Cicero, Cæsar, Livy, and Tacitus; yet its propriety has been denied by several scholars, who have accordingly condemned, or tried to alter, every passage in which the usage occurs. This is the more remarkable, because words of *commanding* regularly govern a dative; a rule to which *jubeo* is the principal exception.

ib. *Sperare*, "to expect."

145. *Apisci*, another form of *adipisci*. The word seems properly to signify "to touch," from ἅπτεσθαι.

148. *Nihil metuere*, "they generally have no respect for."

150. "I determined (*crevi*) to lose my brother," *i. e.* the minotaur.

155. 'Nec tibi Diva parens, generis nec Dardanus auctor,
'Perfide: sed duris genuit te cautibus horrens
'Caucasus, Hyrcanæque admorunt ubera tigres.'—
[Virg.

'Nec pater est Ægeus, nec tu Pittheidos Æthræ
'Filius: auctores saxa fretumque tui.'—*Ovid. Ariad.* [*Thes.* 131.

'Te lapis et montes, innataque rupibus altis
'Robora, te sævæ progenuere feræ:
'Aut mare, quale vides agitari nunc quoque ventis.'—*Ovid.* [*Did. Æn.* 37.

κακᾶς ἀνάθρεμμα λεαίνας.—*Theoc. Id.* xxiii. 19.

γλαυκὴ δέ σε τίκτε θάλασσα
πέτραι τ' ἠλίβατοι.—*Hom. Il.* xvi. 34.

162. *Permulcens*, "caressing, gently touching." *Vestigia*, "feet."

'Cum ponit uterque
'In locuplete domo *vestigia*.'—Hor.

166. 'Et notas *audire et reddere voces*.'—Virg.

171. 'Felix, heu! nimium felix, si litora tantum
'Nunquam Dardaniæ tetigissent nostra carinæ!'—Virg.

173. *Stĭpendium*, which is *stīpendium* in other writers, means "payment of tribute;" from *stips*, "money," and *pendo*: hence, —"tax of any sort:" as in this passage it means the boys and girls sent annually from Athens to Crete.

177. νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;—*Eurip. Med.* 502.

178. *Idŏmĕnĭos* is four syllables;—"Cretan, ruled over by Idomeneus."

180. The particle *ne* after *quem*, in this verse, and after *qui*, in *v.* 183, is redundant.

183. *Lentos*. 'Remus *lentandus* in unda.'—Virg.

184. "Besides the shore, this is a desolate uninhabited island." τὸ δ' ἄλλ' ἔρημα, κοὐδέν ἐσθ' ὑπόστεγον.—*Soph. Philoct.*

187. 'Præsentemque viris *intentant omnia mortem*.'—Virg.

193. *Anguĭnĕo* would be more correctly written *anguīno*, because it comes from *anguis*, *guis* in gen. *Sanguis*, *-guĭnis*, will regularly make *sanguĭnĕus*; as *virgineus*, *fulmineus*, &c. But as from *collis*, *collīnus*,—from *vulpes*, *vulpīnus*; so from *anguis* would regularly come *anguīnus*.

201. " As he has forgotten me, so may he forget his father;" *i. e.* " may he forget to give his father the signal agreed upon."

202. The first syllable of *profundo* is *short* in Virgil, Horace, &c. *long* in Lucretius.

204. *Invicto numine*, " with supreme authority;" *literally*, " an invincible nod." ' Uxor *invicti Jovis* esse nescis.'—Hor.

ib. ' Annuit; et totum *nutu tremefecit Olympum.*'—Virg.

' Terrificam capitis concussit terque quaterque
' Cæsariem, cum qua terram, mare, sidera movit.—*Ovid.* [*Metam.* i. 179.

All of these are inferior imitations of the famous lines in Homer,—

ἦ, καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων·
ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἄνακτος
κρατὸς ἀπ' ἀθανάτοιο, μέγαν δ' ἐλέλιξεν Ὄλυμπον.—*Il.* α. 528.

208. *Dimisit mandata pectore oblito*, " let slip from his memory the instructions."

212. *Mœnia Divæ*, " the city of the Goddess;" *i. e.* Athens.

213. ' Navis, quæ tibi *creditum* debes Virgilium.'—Hor.

217. Theseus had been educated at the court of Pittheus, and had rendered himself famous by his exploits, before he went to Athens, where he was recognized by his father. Others understand the verse to mean, that Theseus had been born to Ægeus in his old age: but besides the *historical* objection to this interpretation, the words *reddite nuper* would be awkward, used in such a sense.

220. ' *Expleri* mentem nequit, ægrescitque tuendo.'—Virg.

The word *saturata* seems to point out that Theseus had but lately *come* to his father.

224. ' *Canitiem* immundo *perfusam pulvere fœdans.*'—Virg.

225. " Therefore I will hang black sails from your mast, that is blown about by the wind." *Infecta*, " stained, coloured," *i. e.* black; in opposition to " unstained," *i. e.* white sails.

226. *Incendia*, " agitation."

' Cupiditatum *incendiis* inflammatum.'—*Cic. de Fin.* v. 24.

227. *Ferrugine Ibera*, "by its Spanish black."

'Sudaria Setaba ex Iberis.'—*Carm.* ix. 14.

The termination *ago*, or *ugo*, properly means "resemblance;" and so *ferrugo* means "a dusky colour, like rusty iron;" sometimes, "purple;" or "rust of iron itself."

'Cum caput *obscura* nitidum *ferrugine* texit'; (said of the Sun.) [VIRG.

228. There was a mountain and city in Thessaly, and a city in Bœotia, named Itonus, or Iton. Minerva was worshipped at both.

236. 'Hic [*i. e.* Aquilo] utinam summi curvet *carchesia mali*.' [*Lucan.* x. 418.

The word *carchesia* appears to have meant, *first*, the *rings* on either side of the top of a mast, through which the ropes passed, to hoist up the sail; and *2ndly*, a vessel for drinking, with two handles.

ib. *Lucida*, "bright," being made of metal.

238. *Ætas prospera*, "the happy day."

'Oh! qui me gelidis in vallibus Hæmi
'*Sistat*.'—VIRG.

248. "Thus Theseus entering his house (*tecta domus*,) that was mourning (*funesta*) for his father's death."

252. "But in another part of the coverlet, the blooming Bacchus was represented running about."

255. *Lymphata*, "frantic." '*Mentemque lymphatam* Mareotico.'—HOR.

Lymphatus properly means, a person who has been driven mad by seeing a water-nymph,—a sight of those deities being supposed to produce insanity. *Lympha* is said to come from *Nympha*, which word is sometimes used for water; just as *Neptunus* is used for *the sea*, &c.

257. *Tecta*, "covered with leaves."

258. Catullus has taken a good deal from the *Bacchæ* of Euripides, in this account of the Bacchantes.

καὶ τὴν μὲν ἂν προσεῖδες εὔθηλον πόριν
μυκωμένην ἔχουσαν ἐν χεροῖν δίχα,
ἄλλαι δὲ δαμάλας διεφόρουν σπαράγμασι.

259. 'Tu separatis uvidus in jugis
'*Nodo* coerces *viperino*
'*Bistonidum* sine fraude *crines*.'—Hor.

260. *Obscura*, "not to be divulged." *Orgia* is properly an adjective, and *sacra* is understood. It means particularly, "the mysteries of Bacchus," and is derived from ὀργή, "frenzy."

'Thyas, ubi audito, stimulant trieterica *Baccho*
'*Orgia*.'—Virg.

Hence, "any secret, and turbulent revel."

Pen. τὰ δ' ὄργι' ἐστι τίν' ἰδέαν ἔχοντά σοι;
Bac. ἄῤῥητ' ἀβακχεύτοισιν εἰδέναι βροτῶν.
Pen. ἔχει δ' ὄνησιν τοῖσι θύουσίν τινα;
Bac. οὐ θέμις ἀκοῦσαί σ', ἔστι δ' ἄξι' εἰδέναι.

'Et levis occultis conscia *cista* sacris.'—*Tibull.*

ἱερὰ δ' ἐκ κίστας πεπονημένα χερσὶν ἑλοῦσα.—*Theocr.* [*Idyll.* xxvi. 7.

The vessels, &c. used in the mysteries of Bacchus were carried in arks, or chests.

261. *Profani*, "the uninitiated."
'Procul, oh! procul este, *profani*.'—Virg.
'Odi *profanum* vulgus, et arceo;
'Favete linguis; carmina non prius
'Audita Musarum *Sacerdos*
'Virginibus puerisque canto.'—Hor.

263. "They raised a shrill clang on the polished brazen cymbal; many sent forth the hoarse bray of the horn;" *literally*, "horns breathed forth a hoarse-sounding buzz to many."—ἀ βομβεῦσα μέλισσα.—*Theocr.* iii. 13. 1.

'Quum *tuba* depresso graviter sub murmure mugit,
'Et revocat raucum retro cita *barbara bombum*.'—*Lucret.* [iv. 545.
'Torva Mimalloneis implerunt *cornua bombis*.'—*Pers.* i. 99.

269. *Decedere*, "to make way for;" *i. e.* "to retire, as the Gods came."

273. *Clementi*, "gentle, calm." 'Nec qua sit *clementissimus amnis* Quærit.'—*Ovid Metam.* ix. 116.

The etymology of *clemens* is uncertain, some thinking it is from *clinare*, quasi *clinans mentem*; others think that it comes

from *lenire*, quasi *lenimens*, and that the letter "c" is a prefix, as in *clades*, which is supposed to come from *lædo:* but this word is just as likely to have come from κλάω.

274. *Cachinnus* seems allied to καχλάζειν, a word particularly applied to "the sound of water."

κύματα καχλάζοντα.—*Theocr.* vi. 12.

ποντίων τε κυμάτων
ἀνήριθμον γέλασμα.—*Æsch. Prom. Vinct.* 90.

276. "And the flickering (*nantes*) waves glitter in the distance beneath (*literally*, from) the beautiful light."

'Lætaque *purpurea luce* refulsit humus.'—*Ovid. Fast.* vi. 252.

'Lumenque juventæ
'Purpureum.'—VIRG.

285. *Permulsa*, "filled;" *literally*, "touched throughout."

'*Ridet* argento *domus*.'—HOR.

'Cheer'd with the grateful *smell*, old ocean *smiles*.'—*Paradise Lost.* iv. 165.

288. *Mnemonidum*, "the daughters of memory;" *i. e.* "the Muses."

'Felicesque vocat pariter studiique locique
'*Mnemonidas*.'—*Ovid. Metam.* v. 267.

291. "The supple sister of Phäeton" is the poplar, or the alder; into which the sisters of Phaeton were changed.

293. *Hæc contexta*, "these things" (*i. e.* trees) "set in order."

296. "Still bearing on his body scars, though faded, of his former punishment;" *i. e.* marks of the fetters by which he had been bound.

301. *Unigenam*, "your twin." Idrus was a mountain of Caria. The worship of Diana was of course common in the districts bordering on Ephesus.

304. "As soon as they placed their fair persons on seats."

306. The Fates here seem to play the part of ἀοιδοί to the Gods.

308. The oak was a prophetic tree, as we may learn from the oracle of Dodona, the Druids, &c. and the word *quercus* here seems to mean, "a garment which had oaken boughs em-

broidered on it." Several MSS. have *vestis*, obviously a word substituted by a transcriber, who did not understand *quercus*.

309. " Which the fair Tyro had bordered with a purple hem." The Fates had a witch's robe on. Tyro was daughter of Salmoneus.

' Vobiscum est, (*i. e.* with those in Hades,) Iõle, vobiscum ' *candida Tyro.*'—*Prop.* ii. 28. 51.

310. *Roseo* must be interpreted " divine," but it is an awkward and suspicious word.

313. ' Cœlo *supinas* si tuleris manus.'—Hor. " turned upwards."

315. " Spun round (*versabat turbine*) the polished and well-balanced spindle." An hypallage of construction, for *teretem fusum*.

' Sive levi *teretem versabat pollice fusum.*'—*Ovid. Metam.* [vi. 22.

' Fusus et apposito *pollice versat* opus.'—*Tibull.* ii. 1.

316. " And as they spun (*ita*), with their teeth they smoothed the thread (*opus,*) taking from it (all the rough particles;) and the particles of wool which they thus bit off, stuck to their parched lips, which (*i. e.* which pieces of wool,) had previously been excrescences on the thread thus made fine."

320. *Virgatus* is properly a participle from *virgo*, and means " striped;" and though in the present passage it is generally interpreted " made of osiers," yet it may certainly mean " osiers of various colours," *i. e.* " striped, variegated."

321. *Pellentes vellera*, " spinning the wool."

323. *Arguet perfidiæ*, " will convict of falsehood."

324. *Augens*, " growing."

' Usque adeo pereunt fœtus, *augentque* labore.'—*Lucr.* ii. [1163.

325. It does not seem necessary to interpret *opis*, " land," though *ops* certainly meant " the earth:" the word here signifies " power; ruler of the Thessalian power."

328. ' Talia sæcla suis dixerunt, currite, fusis.'—Virg.

ib. *Subtemina*, " the threads;" properly, " the woof;" quasi *substamen*, or *subtexumen*.

331. *Perfundat*, "may fill;" properly, "drench, soak."
'*Sensus* jucunditate quadam *perfunditur*.'—*Cic. de Fin.* ii. 31.

335. *Contexit*, "held two such lovers together under the same roof;" *ὁμοστέγους*.

342. *Flammea vestigia*, "feet that run swift as fire." Scheller, quoting this verse, gives, as the meaning of *flammeus*, "heated, ardent:" a meaning which it is not very easy to understand.

347. Pelops is called *perjured*, because he was false to Myrtillus, the charioteer of Œnomaus, whom he bribed to put a waxen, or no linch-pin at all, into the chariot of his master, and which, consequently, in the race with Pelops, fell to pieces. Myrtilus either threw himself, or Pelops threw him, into the sea, which was therefore called 'Myrtoan.'

ib. *Tertius hæres*. Homer says that Atreus was succeeded by Thyestes, and Thyestes by Agamemnon, who was thus third king in descent from Pelops.

351. "Shall tear off their hair, to throw upon the ashes of their slaughtered sons; and beating their soft breasts with their aged hands, shall make them to be of various colours."

355. '*Sole sub ardenti* resonant arbusta cicadis.'—Virg.

358. 'Quid debeas, oh Roma, Neronibus,
'*Testis* Metaurum *flumen*.'—Hor.

359. "Which is spread out in a broad stream, (and rolls) into the rapid Hellespont."

361. '*Sanguine* Tlepolemus Lyciam *tepefecerat* hastam.'—[*Ovid. Penel. Ulyss.* 19.

363. "The victim devoted to death" is Polyxena.

364. *Teres*, "circular, well rounded off."
'Seu rupit *teretes* (*round*) Marsus aper plagas.'—Hor.

368. *Neptunia solvere vincla*, "to destroy the walls built by Neptune."

ὄφρ' οἷοι Τροίης ἱερὰ κρήδεμνα λύωμεν.—Hom. *Il.* π. 100.

λύσατε τὸν ναὸν τοῦτον, καὶ ἐν τρισὶν ἡμέραις ἐγερῶ αὐτόν.—Div. [Johan. ii. 19.

Sallust, describing the Tullian prison at Rome, says,—'Insuper camera lapideis fornicibus *vincta*.'

378. "And her anxious mother, distressed as she is at her separation (*literally*, her lying apart) from her daughter, who has left her, shall not cease to expect beloved grand-children."

Discordis seems to mean no more than "separated, dwelling apart."

'Quid Seres, et regnata Cyro
'Bactra parent, *Tanaisque discors*.'—Hor. *i. e.* "dwelling in their neighbourhood."

378. '*Mitte* sectari rosa quo locorum
'Sera moretur.'—Hor.

382. *Ante*, "of old, in the golden age."

384. "When religious worship had not as yet been despised and neglected."

387. The annual games which Jupiter attended were probably in Crete, the place of his birth, whence they were imported into Greece.

390. *Delphi*, *i. e.* the inhabitants of the town.

393. *Rhamnusia virgo*, *i. e.* "Nemesis."

397. 'Gaudent *perfusi sanguine fratrum*.'—Virg.

400. "That, after having murdered his eldest son for the sake of marrying his blooming widow, he might make her the stepmother to his other children."

402. *Justificam*, "that acts justly."

403. *Tales*, "so wicked."

404. "And do not permit themselves to be struck by the broad day-light;" *i. e.* to be seen.

CARM. XL.

The Poet's friend Hortalus had requested him to translate Callimachus' poem *De Coma Berenices*. He accounts for some

delay in executing the wishes of his friend, by pleading as an excuse the grief he had felt for the loss of his brother, whose death he laments in lines of surpassing tenderness. The present elegy must therefore be considered as an introduction to the next. Mr. Dunlop, in his "History of Roman Literature," has the following useful remarks on the subject of elegiac poetry, (*vol.* i. *p.* 518.)—

'This is the first of the elegies of Catullus, and indeed the 'earliest of any length or celebrity, which had hitherto appeared 'in the Latin language. Elegies were originally written by the 'Greeks in alternate hexameter and pentamer lines,—"Versibus 'impariter junctis." This measure, which was at first appro-'priated to deplore misfortunes, particularly the loss of friends, 'was soon employed to complain of unsuccessful love, and, by a 'very easy transition, to describe the delights of gratified 'passion,—

"Querimonia primum,
"Mox etiam inclusa est voti sententia compos."

'Matters were in this state in the age of Mimnermus, who 'was contemporary with Solon, and was the most celebrated 'elegiac poet of the Greeks. Hence, from his time, every poem 'in that measure, whatever was the subject, came to be deno-'minated Elegy. The mixed species of verse, however, was 'always considered essential, so that the complaint of Bion on 'the death of Adonis, or that of Moschus on the loss of Bion, is 'hardly accounted such, being written in different sort of mea-'sure. In the strict acceptation of the term, scarcely any Greek 'Elegy has descended to us entire, except perhaps a few lines by 'Callimachus on the death of Heraclitus.'

The "Hortalus," whom Catullus addresses, was Q. Hortensius, the famous orator. Hortalus was his cognomen, by which Cicero also calls him, *ad Att.* ii. 25,—'At Hercule alter tuus familiaris *Hortalus* quam pleno manu, quam ingenue, quam ornate laudes nostras in astra sustulit.' And *Id.* iv. 15,—'*Hortalus* in ea causa fuit cujusmodi solet.'

2. *Doctis virginibus, i. e.* "the Muses."

3. *Potis est*, i. e. *potest*. The word *potis* is the Greek πόσις, "master, *or* husband," of which πότνια, "mistress," seems to be the feminine form.

16. *Dulces musarum fœtus*, i. e. "poetry."

καὶ ἐγὼ νέκταρ χυτὸν, μοισᾶν δόσιν, ἀθλοφόροις
ἀνδράσιν πέμπων, γλυκεῖν καρπὸν φρενός.—*Pindar, Ol.* vii. 7.

4. *Mens animi.* So Lucretius, iii. 615,—

'Denique cur *animi* nunquam *mens* consiliumque
'Gignitur in capite.'

And vi. 1182,—

'Perturbata *animi mens* in mœrore metuque.'

If *mens* be, as some maintain, a contracted form of *μένος*, *mens animi* will be equivalent to *vis animi.*

8. *Obterit*, ἀφανίζει, "removes out of sight:" *obtero* means, *literally*, "to rub, crush, or pound to pieces."

9. This verse is generally condemned as spurious, it not being supported by MS. authority, though it is found in the earliest printed editions. For *facta*, the words *fata* and *dicta* are exhibited in some copies. But the absence of all manuscript authority ought to be sufficient to condemn the verse, which, besides, has no particular meaning.

12. *Tua morte*, "on account of the loss of you."

13. The origin of this famous simile is in Homer's *Odyssey*, xix. 518,—

ὡς δ' ὅτε Πανδαρέου κούρη, χλωρηΐς ἀηδών,
καλὸν ἀείδησιν, ἔαρος νέον ἰσταμένοιο,
δενδρέων ἐν πετάλοισι καθεζομένη πυκινοῖσιν,
ἥτε θαμὰ τρωπῶσα χέει πολυήχεα φωνὴν,
παῖδ' ὀλοφυρομένη Ἴτυλον φίλον.

Virgil's beautiful imitation is well known; but it is difficult to resist the temptation to repeat the lines, *Georg.* iv. 511,—

'Qualis populea mœrens philomela sub umbra
'Amissos queritur fœtus, quos durus arator
'Observans nido implumes detraxit; at illa
'Flet noctem, ramoque sedens miserabile carmen
'Integrat, et mœstis late loca questibus implet.'

14. Catullus adopts that version of the story of Philomela, which represents Procne as changed into the nightingale, and Philomela into the swallow.

ib. *Daulias*, "Phocian."—Thucydides says, (ii. 29,) that Tereus dwelt at Daulis in Phocis;—Τηρεῖ δὲ τῷ Πρόκνην τὴν Πανδίονος ἀπ' Ἀθηνῶν σχόντι γυναῖκα προσήκει ὁ Τήρης οὗτος οὐδέν, οὐδὲ τῆς αὐτῆς Θράκης ἐγένοντο, ἀλλ' ὁ μὲν ἐν Δαυλίᾳ τῆς Φωκίδος νῦν καλουμένης γῆς ὁ Τήρης ᾤκει, τότε ὑπὸ Θρᾳκῶν οἰκουμένης.

This latter expression, "That Phocis was at that time inhabited by Thracians," means, says Arnold, 'that the Hellenian 'name and language had not yet swallowed up those of the 'various tribes, which, having at successive periods entered 'Greece from the north, by the Hellespont and the coast of 'Thrace, had settled themselves in different parts of the 'country.'

ib. *Absumpti*, "eaten by his father." *Propert.* iii. 10. 10,—
'Increpet *absumptum* nec sua mater *Ityn*.'

ib. *Itylus*, as we have already seen, was the Homeric form of the word Itys.

16. *Expressa*, "translated." *Terent. Prol. ad Adelp.* 11,—
'Verbum de verbo *expressum* extulit.'

ib. *Battiadæ*, 'Callimachus.' So Ovid calls him, *Amor.* i. 15. 13,—
'*Battiades* toto semper cantabitur orbe;
'Quamvis ingenio non valet, arte valet.'

18. *Effluxisse*, "forgotten." *Propert.* i. 20. 2,—
'Id tibi ne vacuo *defluat* ex animo.'

19. Propertius, (i. 3. 23,) it appears, gave apples by way of love-presents to Cynthia:—
'Et modo gaudebam lapsos formare capillos;
'Nunc *furtiva* cavis *poma* dabam manibus.'

20. *Procurrit*, "tumbles out."

21. *Miseræ*, "in love." *Oblitæ*, "forgetful."

23. *Atque*, "immediately." *Virg. Georg.* i. 202,—
'Si brachia forte remisit;
'*Atque* illum in præceps *prono* rapit alveus amni.'

24. *Manat*, "flows over—suffuses."

ib. *Conscius*, "that tells tales."

By this simile of the apple, Catullus means to say, in defence of having *forgotten* to write the poem he had promised, that he has only forgotten it, as a girl may sometimes forget even the dearest pledge of her absent lover's affections.

CARM. XLI.

The present is a translation of a poem by Callimachus, who was born about 280 B. C. and flourished at Alexandria. He was one of the *Alexandrian Pleiad; i. e.* one of the constellation of seven Alexandrian poets, who were considered worthy of especial distinction. Dunlop has the following remarks on the story and merits of the poem "De Coma Berenices," *Vol.* i. *p.* 522 :—

'The poem of Catullus has some faults, which may be fairly 'attributed to his pedantic model;—a certain obscurity in point 'of diction, and that ostentatious display of erudition, which 'characterized the works of the Alexandrian poets. The Greek 'original, however, being lost, except two distichs, it is im-'possible to institute an accurate comparison; but the Latin 'appears to be considerably more diffuse than the Greek. A 'distich extant in the Scholia on Apollonius has been expand-'ed by Catullus into three lines; and the following, preserved 'by Thion, has been dilated into four:—

ἠδὲ Κόνων μ' ἔβλεψεν ἐν ἠέρι τὸν Βερενίκης
Βόστρυχον, ὃν κείνη πᾶσιν ἔθηκε θεοῖς.

'Idem me ille Conon cœlesti in lumine vidit
'E Bereniceo vertice cæsariem
'Fulgentem clare; quam multis illa deorum
'Levia protendens brachia, pollicita est.'

'Here the three words τὸν Βερενίκης βόστρυχον, have been 'extended into "E Bereniceo vertice cæsariem fulgentem 'clare," and the single word ἔθηκε has formed a whole Latin 'line,—

'Levia protendens brachia, pollicita est.'

'The Latin poem, like its Greek original, is in elegiac verse, 'and is supposed to be spoken by the constellation called Coma 'Berenices. It relates how Berenice, the queen and sister of 'Ptolemy, vowed the consecration of her locks to the immortals, 'provided her husband was restored to her, safe and successful, 'from a military expedition, on which he had proceeded against 'the Assyrians. The king having returned according to her 'wish, and her shorn locks having disappeared, it is supposed, 'by one of those fictions which poetry alone can admit, that 'Zephyrus, the son of Aurora, and brother of Memnon, had 'carried them up to heaven, and thrown them into the lap of

'Venus, by whom they were set in the sky, and were soon after 'discovered among the constellations, by Conon, a court Astro-'nomer.

'In order to relish this poem, or to enter into its spirit, we 'must read it imbued, as it were, with the belief and manners of 'the ancient Egyptians. The locks of Berenice might be allowed 'to speak and desire, because they had been converted into stars, 'which, by an ancient philosophical system, were supposed to be 'possessed of animation and intelligence. Similar honours had 'been conferred on the crown of Ariadne, and the ship of Isis; and 'the belief in such transformations was at least of that popular or 'traditionary nature, which fitted them for the purposes of poe-'try. The race too of the Egyptian Ptolemies traced their line-'age to Jupiter, which would doubtless facilitate the reception of 'the locks of Berenice amid the heavenly orbs. Adulation, how-'ever, it must be confessed, could not be carried higher. The 'beautiful locks of Berenice, though metamorphosed into stars, 'are represented as regretting their former happy situation, and 'prefer adorning the brow of Berenice to blazing by night in the 'front of heaven, under the steps of immortals, or reposing by 'day in the bosom of Tethys.'

'Non his tam lætor rebus, quam me abfore semper,
'Abfore me a dominæ vertice discrucior.'

1. The subject of *qui* is "Conon," in *v.* 7; the famous astronomer, who "examined all the lights of the vast firmament." Bentley wishes to read *descripsit* instead of *dispexit*, 'quod,' says he, 'cujusvis est qui oculos sanos habet.' Begging the great critic's pardon, it is not every one who is able *dispicere* the stars; for that word means "to look through—to examine minutely."

'In medio duo signa, Conon; et quis fuit alter
'Descripsit radio totum qui gentibus orbem?'—VIRG.

3. "How the brightness of the sun is eclipsed."

4. 'Et decedentia *certis*
'*Tempora* momentis.'—HOR.

'Annus agit *certa* lucida signa vice.'—*Tibull.* i. 4. 20.

5. "How love calls the moon down from her heavenly orbit, sending her beneath the rocks of Patmos;" *i. e.* to meet her lover Endymion. This beautiful couplet means, by poetical periphrasis, to say, "what are the causes of a lunar eclipse?"

11. *Novo auctus hymenæo*, " lately married."

13. " Is it true that Venus is really hateful to virgin brides? or do they not rather mar the happiness of their parents" (on occasion of their marriage) " by hypocritical tears?" (*i. e.* being really happy, though they pretend to cry.)

16. *Ita me divi juerint* (for *juverint*,) " So help me God!"

' O Tite, si quid ego *adjuero*, curamve levasso,
' Quæ nunc te coquit, et versat in pectore fixa.'
Ennius, apud Cicer. de Senect.

19. It is very difficult to extract a consistent meaning from this couplet, with the present reading, *at—non*. Doëring proposes *ut—nunc; i. e.* " How you mourned your bed, now widowed!" which, though not quite a satisfactory alteration, gives at all events an intelligible and reasonable sense.

ib. *Luxti; i. e. luxisti*, from *lugeo*.

20. Berenice was sister as well as wife to Ptolemy Euergetes. Pausanias, i. 7, speaks of Ptolemy, in reference to this marriage, as Μακεδόσιν οὐδαμῶς ποιῶν νομιζόμενα, Αἰγυπτίοις μέντοι, ὧν ἦρχε. And Diodorus Siculus, i. 23, says,—Νομοθετῆσαι δέ φασι τοὺς Αἰγυπτίους παρὰ τὸ κοινὸν ἔθος τῶν ἀνθρώπων γαμεῖν ἀδελφὰς, διὰ τὸ γεγονὸς ἐν τούτοις τῆς Ἴσιδος ἐπίτευγμα· ταύτην γὰρ συνοικήσασαν Ὀσίριδι τῷ ἀδελφῷ, καὶ ἀποθανόντος, ὀμόσασαν οὐδενὸς ἔτι συνουσίαν ἀνδρὸς προσδέξασθαι.

22. Various statements are made relative to Berenice, in justification of the epithet *magnanimam*. Hyginus, whom some suppose to have been a native of Alexandria, says, that this lady was a great breeder of horses, which she ran at Olympia; and that, on one occasion, when her father was on the point of being defeated in battle, this Amazon mounted a horse, rallied the broken Egyptian troops, with her own hand slew many of the enemy, and gained the victory for her father! This probably was the *facinus* alluded to in *v.* 25, which captivated the heart of her brother.

26. This verse is variously represented in the MSS. and there is certainly some corruption in it. With the present reading, however unsatisfactory, the meaning must be,—" Such a marriage as no one else, however brave, may venture to undertake!"

It is useless to recount the arbitrary and somewhat unintelligible alterations of the verse.

ib. *Alis*, for *alius*; as *Lucret.* i. 264,—

'Atque *alid* ex alio reficit natura.'

28. "Heavens! how often you rubbed your eyes with your hand!" *i. e.* how you cried!

ib. *Tristi*, for *tristi.*

29. The train of thought contained in this couplet seems to be, "You used to be great-hearted (*magnanima*;) but now you are effeminate and love-sick: what God has been powerful enough to effect such an alteration in you?"

ib. *Tantus deus*, "so powerful a God."

'Gremio fovet inscia Dido,
'Insidat *quantus* miserae *deus.*'—VIRG.

30. *Caro corpore*, "their lover."

35. *Reddita*, "offered up."

'Ergo obligatam *redde* Jovi dapem.'—HOR.

36. "I release you from the obligation imposed on you by your former vows, by being offered up as a new gift to the Gods."

'Me tener *solvet* vitulus.'—HOR.

When a man made a vow to the Gods, he contracted as it were the obligation of a debt, which he *paid*, when he performed his vow.

'I will *pay my vows* now, in the courts of the LORD.'—
Psalm cxvi. 16.

37. '*Invitus, regina, tuo de* litore *cessi.*'—VIRG.

38. The Etymologicum Magnum, under the word Θηλαμών, speaks thus;—κάρη θηλυκῶς, ὡς παρὰ Καλλιμάχῳ,—

ἦν (leg. σήν, *Bentl.*) τε κάρην ὄμοσα, σόν τε βίον.

'Testor, cara, deos, et *te*, germana, *tuumque*
'Dulce *caput.*'—VIRG.

39. "And if any swears in vain (falsely) by that, may he have his deserts."

40. If *qui* is the reading, the line must be translated—"But how can one expect to be a match for steel?" and *quis* must be understood before *postulet*. But this is awkward, if not inadmissible; and it is, perhaps, better to read *quis* instead of *qui*.

ib. *Postulo* is similarly used by Cicero, *Orator*, ii. 22,—'Quod tu non poteris, aut nescies, *quis se* scire aut posse *postulet*?' *Terent. Andr.* iv. 1. 20,—'Me ducere istis dictis *postulas*?'

41. "The mountain" is *Athos*, (Monte Santo.)

42. *Progenies Thiæ*, "the Sun."

Μῶτερ ἀλίου πολυώνυμε Θεία.—*Pindar, Isthm.* iv. 1.

Θεία δ' ἠέλιόν τε μέγαν, λαμπράν τε Σελήνην,
Ἠῶ θ', ἣ πάντεσσιν ἐπιχθονίοισι φαείνει,
ἀθανάτοις τε θεοῖς, τοὶ οὐρανὸν εὐρὺν ἔχουσι,
γείναθ', ὑποδμηθεῖσ' Ὑπερίονος ἐν φιλότητι.
Hesiod. Theog. 371.

45. One would imagine Pope must have had these verses in his mind, if not on his table, when he wrote, in his *Rape of the Lock*,—

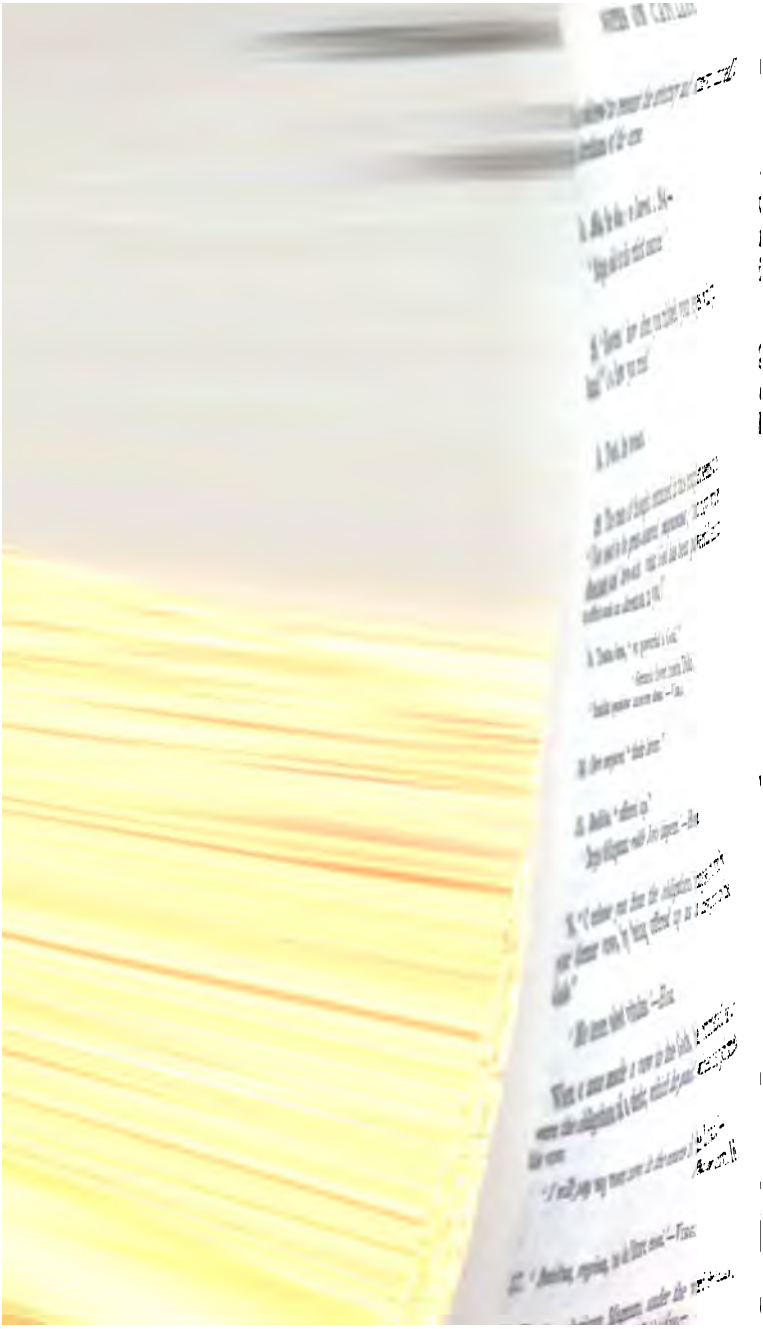
'Steel could the labour of the Gods destroy,
'And strike to dust th' imperial tow'rs of Troy;
'Steel could the works of mortal pride confound,
'And hew triumphal arches to the ground.
'What wonder, then, fair nymph! thy hair should feel
'The conquering force of unresisting steel?'
Canto iii. 173.

And in *Canto* v. 122, he refers specifically to "Berenice's locks," and consecrates Belinda's lock in a similar manner;—

'But trust the muse—she saw it upwards rise,
'Tho' mark'd by none but quick poetic eyes.
'(So Rome's great founder to the heav'ns withdrew,
'To Proculus alone confess'd to view.)
'A sudden star, it shot thro' liquid air,
'And drew behind a radiant trail of hair.
'Not Berenice's locks first rose so bright,
'The heav'ns bespangling with disshevel'd light.'

46. *Ut*, i. e. *utinam*.

'Jupiter, *ut* positum *pereat* rubigine ferrum!'—Hor.



77. The next four lines are read and interpreted with infinite and perplexing variety. It seems best to read *ne*, instead of *non*, in *v.* 78, and construe the whole,—"But you, whom marriage has united on the wished-for day, do not deliver yourselves to your affectionate bridegrooms, before your perfume-box of onyx-stone pours forth to me some of its pleasant offerings. But I mean the perfume-box of you only who seek the rights and honours of marriage by a chaste bed: but as for her, who, &c."

80. *Nardi* parvus *onyx* eliciet cadum.'—Hor.

86. *Assiduus*, "constant." It is strange that Catullus should use the word *sedes* in the same verse with *assiduus*, which is a compound of *ad* and *sedes*.

88. 'Tuque et *profestis lucibus* et sacris.'—Hor.

89. *Sanguinis expertem.* Tacitus, (*Hist.* ii. 3,) speaking of the worship of the Paphian Venus, says,—'Hostiæ, ut quisque vovit; sed mares diliguntur. Certissima fides hædorum fibris, *sanguinem aræ obfundere vetitum;* precibus et igne puro altaria adolentur.' And he adds this curious instance of superstitious belief,—'*Nec ullis imbribus quanquam in aperto madescunt.*'

ib. *Non votis, i. e.* "don't make me yours, (or cause me to be restored to your head) by vows merely, but splendid offerings. —(I wish to be where I was; for) why do the stars keep me? Oh! that I were again a lock on my queen's head! (If this were the case, the stars might be confounded as they pleased: I should not care:) Orion might shine as neighbour to Aquarius:" (whereas, these two constellations are really at a great distance from each other.)

92. *Fulgĕret.* So *Virgil*, *Æn.* vi. 827,—

'Illæ autem, paribus quas *fulgĕre* cernis in armis.'

ib. *Hydrochoi*, ab ὕδωρ—χέειν.

ib. *Oarion*, Poet. for *Orion.*

CARM. XLII.

This elegy is addressed to the same Manlius, in honour of whose marriage the 36th poem was composed. He had been overtaken by some heavy calamity, (supposed to be the death of his wife;) and requested his friend Catullus to send him some original poetry, as well as some lighter books too, to be the consolation of his grief. Catullus tells him he is proud of so flattering a request, (*vv.* 1—10.) But he also observes, that *he* himself has his troubles of mind, and that the death of his brother had broken his heart, and untuned him for the muse, (*vv.* 11—28.) And as for his second request, he regrets that his books were not at hand; for he keeps them at Rome, which he looks upon as his head quarters;—

('Nam, quod scriptorum non magna est copia apud me,
'Hoc fit, quod *Romæ* vivimus; *illa domus.*' *vv.* 29, 30.)

whereas he was now at Verona, (*v.* 32.) He professes his resolution to celebrate the kindnesses he had received from Manlius in immortal verse (*vv.* 33—46.) He sets forth the magnitude of the service rendered to him by Manlius, who assisted him in the suit he made to a lady with whom he was in love: (*vv.* 47—62.) that Manlius even furnished him with a house, to which his fair one came, as full of love for him as Laodamia was for Protesilaus: (to *v.* 70.) This leads him to enlarge on the story of Laodamia, which occupies the elegy to *v.* 130. He concludes by wishing all happiness and eternal fame to the family of Manlius.

1. The first verse is dependent on the ninth;—*Id gratum est mihi*, "I am pleased that you, when oppressed by a heavy blow of fortune, send me this note," (*i. e.* a note containing this request) "written in the midst of tears; that I may comfort you, who are as a shipwrecked mariner, cast ashore by the foaming waves of the ocean; and that I may bring you back from the gates of death; you whom neither," &c.

2. *Epistolium* is a diminutive form of *epistola.*

4. 'Restitui superis *lethi* jam *limine* ab ipso.'—*Culex*, *v.* 223.

'Non, Torquate, genus; non te facundia; non te
'*Restituet* pietas.'—Hor.

10. *Veneris.* Because Manlius had asked Catullus for some books containing amatory poetry.

'Ad *libros* et ad hæc *musarum dona* vocares.'—Hor.

12. *Hospitis.* Because Manlius was not only the friend of Catullus, but had given him a house. *Vid. v.* 64.

13. '*Adversis rerum immersabilis undis.*'—Hor.

14. *Dona beata,* "such things as the happy alone can give."

15. The *toga virilis* was "white" *(pura,)* and was first put on at the age of 17.

16. 'Ver illud erat, *ver* magnus *agebat*
Orbis.'—Virg.

17. *Lusi,* "sang." 'Hæc ego *ludo*
'Quæ nec in æde sonent certantia.'—Hor.
'Poscimur. Si quid vacui sub umbra
'*Lusimus* tecum.'—Hor.
And again,—'Nec, si quid olim *lusit* Anacreon.'—Hor.

ib. *Dea,* i. e. *Venus.*

18. 'Amor et melle et felle est fœcundissimus.'—*Plaut.* [*Cistell.* i. 1. 70.

19. *Hoc studium,* "writing love poetry."

21. *Commoda,* "happiness;" as, in *v.* 11, he uses *incommoda* for "miseries."

30. *Huc,* to Verona. *Capsula,* a diminution of *capsa,* "a box, satchel, *or* desk," for holding books.

'Quem sequitur custos angustæ vernula *capsæ.*' Juv. x. 117; said of a boy going to school.

35. *Utriusque petiti,* i. e. some verses and books.

37. *Deæ,* "ye Muses." *Juverit, me* understood.

39. 'Non ego te meis
'Chartis inornatum silebo,
'Totve tuos patiar labores
'Impune, Lolli, carpere lividas
'*Obliviones.*'—Hor.

40. *Hoc studium*, "this kindness to me."

'Sed omnes illacrymabiles
'Urgentur, ignotique *longa*
'*Nocte*, carent quia vate sacro.'—Hor.

42. *Anus*, "when grown old;" *i. e.* in future years.

'Exuit annosa mores nomenque senecta,
'Et quicquid voluit, *testa* vocatur *anus*.'—*Mart.* i. 106. 3; (*i. e.* wine that is very old, may pass for *any* wine.)

'*Amphora* cum domina nunc nova fiat *anus*.'—*Mart.* vi. 27. 8.

Eustathius, remarking on the expression γέρον σάκος, (*Odyss.* x. 184,) quotes from Æschylus the words ὡς λέγει γέρον γράμμα; of which Valckenær thinks Catullus' *charta anus* to be a translation.

45. The spider is the symbol of *neglect—oblivion*.

'Putris et in vacuo *texetur aranea* lecto.'—*Propert.* iii. 6. 33;

i. e. their love shall be forgotten.

ib. *Sublimis*, "that spins its web on high."

47. Some interpret *duplex*, "two-fold," because there were supposed to be two Venuses,—'Ουρανία, and Πάνδημος. But it is better to take the word in the sense of *dolosa*;—

'Nec cursum *duplicis* per mare Ulyssei.'—Hor.

ib. Amathus was a city of Cyprus, where Venus was specially worshipped.

48. "And in what a way she overthrew me." *Corruo* is used in an active sense by Varro, Plautus, and Lucretius; and there can be no reason for adopting (with Achilles Statius, and others) *torruerit*,—a word that rests on comparatively slender MS. authority. Doëring wishes to read 'Et in *me quo* corruerit genere;' quoting Horace's expression, 'In me tota *ruens* Venus.' But *corruo* and *ruo* are not synonymous: and the compound form *corruo*, if used in a neuter sense, could signify nothing but "to fall to pieces."

49. 'Uror enim; læsusque exæstuat acrius ignis;
'Cumque suis videor translatam viribus *Ætnam*
'Pectore ferre meo.'—*Ovid. Metam.* xiii. 867.

'The cold in clime are cold in blood;
'*Their* love can scarce deserve the name:
'But *mine* was like the lava flood
'That boils in *Ætna's breast of flame.*'
Byron's Giaour.

50. *Thermopylæ* was so called from the *hot* mineral waters of the neighbourhood. The *Sinus Maliacus* probably derived its name from a town called *Malia.*

53. 'Præceps *aërii* specula de *montis* in undas
'Deferar.'—VIRG.

54. '*Rivos*, et *muscо circumlita* saxa.'—HOR.

56. "Passes through the midst of a road traversed by many people."

58. 'Hoc, ubi *hiulca* siti findit *canis æstifer arva.*'—VIRG.

59. ὡς δὲ θεὸς ναύτῃσιν ἐελδομένοισιν ἔδωκεν
οὖρον, ἐπὴν κεκάμωσιν ἐϋξέστῃσ' ἐλάτῃσι
πόντον ἐλαύνοντες, καμάτῳ δ' ὑπὸ γυῖα λέλυνται.
ὡς ἄρα τὼ Τρώεσσιν ἐελδομένοισι φανήτην.—*Il.* vii. 4;

(said of Hector and Paris.)

ib. πιστὸς ἐν κακοῖς ἀνὴρ
κρείσσων γαλήνης ναυτίλοισιν εἰσορᾶν.—*Eurip. Orest.* 727.

61. "Asked for at one moment by praying to Pollux, at another to Castor."

'Sic fratres Helenæ, *lucida sidera*,
'Ventorumque regat pater.'—HOR.

63. "He laid open to me a plain, hitherto confined, with ample space;" *i. e.* he pointed out to me a way of extrication from my difficulties.

65. *Ad quam*, "going to whom."

66. *Quo*, "to which house."

67. 'Sic mihi te referas levis, ut non altera nostro
'*Limine* formosos *intulit* ulla *pedes.*'—*Prop.* i. 18. 11.

ib. *Fulgentem plantam* (ἀργυρόπεζα,) "her beautiful foot;" *or*, "her foot adorned with silver sandals."

68. *Arguta*, "small."

'Illi ardua cervix,
'*Argutumque caput*, brevis alvus, obesaque terga.'—VIRG.
(describing a horse.)

The word *argutus* is properly a participle from *arguo*, "to prove;" hence, in the participle, "something proved, fine, delicate, small." But it is a difficult thing to trace satisfactorily the various derivative senses of this word, (of which those here given are but a few,) to a common primary origin.

ib. 'Prosilit in laxa *nixa pedem solea*.'—*Prop.* ii. 29. 40.

'Hactenus; et movit pictis *innixa cothurnis*
'Densum cæsarie terque quaterque caput.'—*Ovid. Amor.* iii. i. 31.

71. *Inceptam frustra*, "entered upon to no purpose—but half finished;" because her husband was so soon killed.

Homer, *Il.* ii. 698, thus speaks of Protesilaus,—

τῶν αὖ Πρωτεσίλαος ἀρήϊος ἡγεμόνευε,
ζωὸς ἐὼν τότε δ' ἤδη ἔχε κατὰ γαῖα μέλαινα.
τοῦ δὲ καὶ ἀμφιδρυφὴς ἄλοχος φυλάκῃ ἐλέλειπτο
καὶ δόμος ἡμιτελής.

Domum inceptam frustra may fairly be regarded as a translation of these last words.

ib. *Nondum cum*, &c. *i. e.* before she was married.

72. *Cœlestes heros*, "the Gods."

73. "May nothing please me excessively, oh Nemesis! which is foolishly undertaken against the will of the Gods."

74. *Invitis heris*, ἀέκητι θεῶν.
'Heu! nihil *invitis* fas quemquam fidere *divis*!'—VIRG.

75. "Laodamia, by losing her husband, was taught how the hungry altar cannot do without pious blood," *i. e.* the blood of victims slaughtered by pious votaries. Laodamia, as we may learn from *v.* 71, had omitted the customary sacrifices before marriage (προγάμεια.)

77. "Compelled to part with her bridegroom."

81. *Quod*, "which thing," *viz.* that she would soon be widowed.

85. *Nefas*, "a scourge."

'Exstinxisse *nefas* tamen, et sumpsisse supremas
'Laudabor pœnas.'—VIRG. (said of Helen.)

86. *Cinis*, "the tomb." This word is feminine in Columella, and Lucretius; fem. and masc. in Catullus; masc. in the later writers. The original form must have been *ciner*, (Anglice, "cinder,") gen. *cineris*.

87. The mention of Troy instantly reminds the poet that his brother died there. The remembrance of his beloved brother never fails to inspire Catullus with tender and genuine sentiment.

93. *Nota sepulcra*, "the sepulcres of our family."

94. 'Omnes *composui*. Felices, nunc ego resto.'—HOR.

95. *Obscœna*, "ill-omened—unfit for sight."

'*Obscœnique* canes, importunæque volucres
'Signa dabant.'—VIRG.

96. *Extremo*, "distant."

98. *Penetrales focos*, "their household hearths;" *literally*, "their hearths (or altars,) which stood in the innermost part of the house." The words *penus*, "provisions," *Penates*, "household Gods," and *penetralia*, "the innermost parts of a house," are all, of course, etymologically connected.

101. *Quo casu*, "by which unhappy conjuncture of affairs."

103. *Conjugium*, i. e. *conjux*.

'*Conjugiumque*, domumque, patres, natumque videbit.'—VIRG.

104. *Barathrum*, "a gulf." The βάραθρον at Athens was a pit, into which criminals condemned to death were thrown.

'Ah miser!
'*Quanta laboras in Carybdi*,
'Digne puer meliore flamma!'—HOR.

105. "Such a pit as the Greeks say, near to the Cyllenian (*i. e.* Arcadian) city of Pheneus, absorbs the rich soil, by draining (*literally*, milking out) the standing water."

Οἱ δ' ἔχον Ἀρκαδίην, ὑπὸ Κυλλήνης ὄρος αἰπύ,
Αἰπύτιον παρὰ τύμβον, ἵν' ἀνέρες ἀγχιμαχηταὶ·
Οἱ Φένεόν τ' ἐνέμοντο, καὶ Ὀρχομενὸν πολύμηλον.
Il. ii. 603.

107. "Which Hercules, falsely reported to be the son of Amphitryon *(falsiparens Amphitryoniades,)* is said *(fertur)* to have sunk, having dug out the bowels of the mountain."

109. The "Stymphalian monsters" were the carnivorous birds, which frequented the waters and banks of the lake Stymphalus in Arcadia. They had credit for attacking and devouring men. To destroy them was one of the labours of Hercules.

'Metuende *certa*,
'Phœbe, *sagitta*.'—Hor.

110. *Deterioris heri*, "a master inferior to himself;' *viz.* Eurystheus.

111. "That the number of the Gods might be increased, and Hebe might be married."

'Sic Jovis interest
'Optatis epulis impiger Hercules.'—Hor.

112. Homer says of Hercules, *Odyss.* xi. 601,—

αὐτὸς δὲ μετ' ἀθανάτοισι θεοῖσι
τέρπεται ἐν θαλίῃς, καὶ ἔχει καλλίσφυρον Ἥβην.

113. ὡς ἴδεν, ὡς ἐμάνη, ὡς εἰς βαθὺν ἄλλετ' ἔρωτα.
Theocr. Idyll. iii. 42.

114. "Which love taught you, oh Laodamia, then a virgin (*indomitam*, ἄδμητον,) to bear the yoke of marriage."

115. "For an only daughter does not produce a grand-child at last (*caput seri nepotis*,) so dear to a parent stricken in years; which child, (as his heir,) at length gained (*inventus*) for his grandsire's wealth, introduces his name into his attested will: and so destroying the impious exultation of the (exspectant) relation who is thus baulked, drives away the vulture (*i. e.* the fancied heir) from his grey head."

ib. ἀλλ' ὄφρα παῖς ἐξ ἀλόχου πατρὶ
ποθεινὸς ἵκοντι νεότατος τὸ πάλιν ἤδη, μάλα δέ τοι θερμαίνει
[φιλόστοργι νόον

ἐπεὶ πλοῦτος ὁ λαχὼν ποιμένα
ἐπακτὸν ἀλλοτρίον,
θνάσκοντι στυγερώτατος.—*Pindar. Olymp.* xi. 86.

119. The exultation of the presumptive heir may be called "*impia*," because it arises from rapacity, and excessive love of lucre.

ib. *Gentilis*, "a relative,"—a man of the same *gens*, or family. 'Regnante *meo gentili*,' Cicero says (*Tuscul. Disp.* i. 16,) of king Servius Tullius, who was of the same *gens*,—the Tullian—as Cicero.

120. The word *vulturius* is particularly used to signify a rapacious person.

'Exierunt duo *vulturii paludati*.'—*Cic. pro Sext.* 33.

'Appellatus est hic *vulturius illius provinciæ* (si Dis placet) imperator.'—*Cic. in Pis.* 16.

Scheller thinks the word may possibly be an adjective, (*ales* being understood;) and that *volo*, "to crave," may be its root; but this is questionable.

122. *Compar*, "its mate."

'Nondum munia *comparis*
'Æquare.'—Hor.

ib. *Multo improbius*, "most exceedingly." *Improbus* properly means "immoral;" hence, as immorality implies "excess," that which is *beyond law, and measure, and reason*, (ὑπὲρ αἶσαν.) It signifies "excessive," when applied to material or physical objects; as 'Labor omnia vincit *Improbus*.'—Virg. And, '*Improbæ* crescunt divitiæ.'—Hor.

ἀναιδής resembles *improbus* very much, in its primary and derivative meaning. In the famous passage, *Odyss.* λ. 598, which describes the labour of Sisyphus, the stone rolled by him is called ἀναιδής, "enormous." In Liddle and Scott's Lexicon, however, this word is interpreted "remorseless," because "it heeded not the sufferings" of Sisyphus; a sense which it is not easy, if possible, legitimately to extract from the word; and which seems too far-fetched to be assigned, with probability or propriety, to an Homeric expression.

123. '*Oscula* dat cupido blanda *columba* viro.'—*Ovid. Amor.* ii. 6. 56.

'*Basia* me capiunt blandas imitata *columbas*.'—*Martial.* xi. 105. 9.

124. "Though woman is especially inconstant." *Multivola*, "that desires much."

125. "But you alone surpassed all the passionate love *(furores)* of these, as soon as you were united to your handsome husband: and the girl of my heart (*lux mea*) came to my bosom, yielding *(concedere digna)* little or nothing to you (*quoi.*")

129. 'Quam jocus *circumvolat, et Cupido*.'—Hor.

130. By the expression,—"bright in his saffron jacket" Catullus apparently gives the equivalent of the epithet '*aureus*,' so frequently applied to Cupid;—

'Ibis in auratis *aureus ipse* rotis.'—*Ovid. Amor.* i. 2. 42.

133. *Vestrum*, "of you Manlii."

'Roditur ut *scabra* positum *rubigine* ferrum.'—*Ovid. ex Ponto*, i. 1. 71.

134. This verse contains rather a clumsy periphrasis for "all time."

135. 'Di tibi—si qua *pios* respectant numina—si quid
'Usquam justitia est, et mens sibi conscia recti,
'Præmia digna ferant.'—Virg.

137. '*Sis felix!* nostrumque leves, quæcumque, labórem.'—Virg.

'*Sis felix!* et sint candida fata tua!'—*Tibull.* iii. 6. 30.

ib. 'Sic inquit, *mea* vita, Septimille.'—*Carm.* xxx. 13.

'Jucundum, *mea vita*, mihi proponis amorem.'—*Carm.* lxiii. 1.

139. "And he who originally introduced me to you;" (who this was, is not known.)

'Fallimur, et quondam non dignum *tradimus*.'—Hor.

'Hunc hominem velles si *tradere*.'—Hor.

142. '*Tecum vivere amem*, tecum obeam libens.'—Hor.

CARM. XLIII.

Catullus complains that Lesbia, though she swears that she prefers him to all men, is nevertheless inconstant.

4. 'Venti temeraria vota
'Aëriæ et nubes diripienda ferant.'—*Tibull.* iii. 6. 28.

ἀνδρῶν δὲ φαύλων ὅρκον εἰς ὕδωρ γράφε.—Menand.

'Men's evil manners live in brass; their virtues
'*We write in water.*'—*Shakesp. Henry VIII. Act* iv. *Sc.* 2.

CARM. XLIV.

The poet seems exceedingly indignant with Lesbia's infidelity.

7. "How can this be? you ask. Because infidelity stimulates passion in a lover, though it diminishes *good will.*" The poet apparently means, that a lover's jealousy is excited, and his passion increased, by seeing his mistress inclined to another; but that the affection which arises from respect is of necessity diminished.

'Oh! indignum facinus! nunc ego et
'Illam scelestam esse, et me miserum sentio;
'*Et tædet: et amore ardeo:* et prudens, sciens,
'Vivus, vidensque, pareo; nec quid agam, scio.'
Terent. Eunuch. i. 1. 25.

ΥΒΡΙΣ ΕΡΩΤΑΣ ΕΛΥΣΕ. *μάτην δδε μῦθος ἀλᾶται·*
ὕβρις ἐμὴν ἐρέθει μᾶλλον ἐρωμανίην.
Anthol. ed. Jacobs, v. 4. *p.* 49.

Potis is here evidently used for the neuter form *pote;* as, *magis* is used for *mage*, and *videris* for *videre*, &c.

Dunlop, in his 'History of Roman Literature,' *vol.* i. *p.* 527, has these Remarks on the remaining pieces of Catullus:—
'None of the remaining poems of Catullus, though written in 'Elegiac verse, are at all of the description to which we should 'now give the name of Elegy. They are literally termed epi-'grams, and contain the most violent invectives on living cha-'racters, for the vices in which they indulged, and satire the 'most unrestrained on their personal deformities; but few of

'them are epigrams in the modern acceptation of the word. 'An epigram, as is well known, was originally what we call a 'device, or inscription; and the term remained, though the 'thing itself was changed. A Greek anthology, consisting of 'poems which expressed a simple idea, a sentiment, regret, or 'wish, without point or double meaning, had been compiled by 'Meleager, before the time of Catullus; and hence he had an 'opportunity of imitating the style of the Greek epigrams, and 'occasionally borrowing their expressions, though generally 'with application to some of his enemies at Rome, whom he 'wished to hold up to the derision or hatred of his countrymen. 'Most of these poems were called forth by real occurrences, 'and express, without disguise, his genuine feelings at the time. 'His contempt, dislike, and resentment, all burst out in poetry. 'So little is known concerning the circumstances of his life, or 'the history of his enmities or friendships, that some of the 'lighter productions of Catullus are nearly unintelligible, and 'others appear flat and obscure; and in none can we fully re-'lish the felicity of expression and allusion. These epigrams of 'Catullus are chiefly curious and valuable, when considered as 'occasional or extemporary productions, which paint the man-'ners, as well as echo the tone of thought and feeling, which at 'the time prevailed in fashionable society at Rome. What 'chiefly obtrudes itself on our attention, is the gross personal 'invective, so foreign from any thing that would be tolerated in 'modern times. The art of rendering others satisfied with 'themselves, and consequently with us; the practice of dis-'sembling our feelings, at first to please, and then by habit; the 'custom, if not of flattering our foes, at least of meeting those 'we dislike without reviling them,—were talents unknown in the 'ancient republic of Rome. The freedom of the times was ac-'companied by a frankness and sincerity of language, which we 'should consider as rude.'

CARM. XLV.

Catullus, complaining of the gross ingratitude of some false friend, takes occasion to speak of the general ingratitude of mankind.

3. *οὐδέ τίς ἐστι χάρις μετόπισθ' εὐεργέων.*—*Hom. Odyss.* iv. 695.

"To have done kindly to others, brings no good to yourself."

5. "As it has injured me."

CARM. XLVI.

The subject, and manner of treating it, is merely a repetition of the 44th poem,—a complaint of Lesbia's inconstancy.

5. " My heart, O Lesbia, is now brought to this condition by your ill conduct, and has so wounded itself by affection for you, that however virtuous you may become, I cannot think well of you; and whatever enormities you may commit (*omnia si facias,*) I cannot cease to love you."

CARM. XLVII.

The poet expostulates with himself on the folly of his continued attachment to the abandoned Lesbia, and says, that if faith unbroken deserves reward, *he* may fairly expect happiness in his old age; (*v.* 6.) He feels the difficulty, however, no less than the necessity of making a final effort to rescue himself from this ruinous thraldom, (*v.* 13;) and finally entreats the Gods to lend their aid in ridding him of his passion.

9. " All which kind expressions have gone for nothing, (*perierunt*) being bestowed on an ungrateful heart."

11. ' *Quin animum firmas*, teque ipsa recolligis, Iphi?
' Consiliique inopes et stultos excutis ignes?'
Ovid. Met. ix. 744.

ib. *Teque istinc usque reducis?* " and why do you not tear yourself away from her for ever?"

12. *Dis invitis*, " even though the Gods (particularly Venus and Cupid,) are against you."

16. " You must get rid of your love somehow or other,—by hook or by crook." Καὶ δικαίως κἀδίκως.—*Aristoph. Plut.* 233.

18. ' *Extrema jam in morte* parant defendere talia.'—Virg.

CARM. XLVIII.

This is written against one Rufus, who had made use of the friendship of Catullus, to do him some heavy wrong.

2. *Pretio*, "cost."

'Hac gener atque socer coëant *mercede* suorum.'—VIRG.

ὅς κε τίν' ἀθανάτων, ὅκα μὴ θεὸς αὐτὸς ἕλῃται,
ἀθρήσῃ, μισθῷ τοῦτον ἰδεῖν μεγάλῳ.—*Callim. Lavac. Pall.* 101.

3. "Have you by subtlety gained my affections, and deeply wounding my heart," (*intestina perurens*, &c.)

CARM. XLIX.

The husband of Lesbia, it appears, was delighted because she abused Catullus; for he therefore concluded that she did not care for him. But Catullus says he must be as stupid as a mule, to jump to such a conclusion as this; for that she showed indifference by *silence;* whereas her gabbling and abuse of him, not only shows that she remembers him, but that she thinks enough about him, *to be angry with him*—a main and necessary point in the intercourse of true lovers; since we learn from Terence,—

'Amantium iræ amoris integratio est.'

CARM. L.

There were cocknies at Rome (as elsewhere,) who had a desperate prejudice in favour of the letter "h" in the wrong place. (It is to be supposed—if not presumed—that they had as rooted an antipathy to this ill-used letter in the *right* place.) Of the number of these was one Arrius, who, Catullus says, inherited this unhappy failing from his mother, his maternal uncle Liber, his maternal grandmother and father. It was therefore, by the mother's side, an inveterate and hereditary malady. The "ears polite" however of the literary men of Rome had enjoyed a respite, in consequence of this Arius having gone to Syria. But their fancied security was disturbed by the appalling news,

that the Ionian sea would shortly be called "Hionian" again, *i. e.* that Arrius was returning home. It is perhaps fortunate for Arrius, that no more is known of him than his predilection for aspirates.

9. *Postillā*, id. quod *postea.*

'Mina mihi argenti dono *postillā* data est.'—*Plaut. Pœn.* ii. 21.

'Is explicavi meam rem *postillā* lucro.'—*Ib.* iii. 5. 5.

It is doubtful how this long final *ā* is to be explained. Professor Key thinks that the original form was postill*am*, as it is post*quam*. *The Alphabet: Terentian Metres, p.* 77—8. (A most learned and ingenious book, that ought to be in the hands of every scholar.)

CARM. LI.

The poet says he is in love, and feels very uncomfortable; but he doesn't very clearly know *why*.

CARM. LII.

He admits that Quintia has many points of beauty about her; that she is fair, tall, and straight: that she is entirely "handsome," he denies, for she has no elegance, and not a grain of wit *(mica salis)* in her whole body; whereas Lesbia *is* handsome, being entirely beautiful throughout, and having stolen, and combined in her person, all the graces of all women.

'For several virtues
'Have I lik'd several women: never any
'With so full soul, but some defect in her
'Did quarrel with the noblest grace she ow'd,
'And put it to the foil: but you!—oh you!
'So peerless and so perfect!—art created
'Of ev'ry creature's best!'

Shaksp. Tempest, Act. iii. *Sc.* 1.

CARM. LIII.

Lesbia, he says, is always abusing him, and yet loves him. How is this paradox to be proved? By his own feelings and practice. For he is always rating her, and yet certainly loves her.

3. *Deprecor*, "to imprecate."

Aulus Gellius dedicates the 16th Chap. of his Sixth Book to a discussion of the sense in which Catullus has here used the word *deprecor*. He says the prefix *de* is intensitive:—'*Deprecor* a 'Catullo dictum est, quasi *detestor*, vel *exsecror*, vel *depello*, vel '*abominor*.' He quotes the "Erechtheus" of Ennius,—

'*Quibus servitutem* mea miseria *deprecor*.'

And again, from his "Cresphontes;"—

'Ego quum meæ vitæ parcam, *lethum* inimico *deprecor*.'

So, in the words *desævire*, *debacchari*, *de* has an intensitive force.

CARM. LIV.

He says he has no particular desire to please Julius Cæsar,—nor does he wish to know whether he is "white, or black;" *i. e.* has an entire contempt for him. Quinctilian, (*Institut. Orat.* xi. 1. 38,) thus refers to this epigram;—'Negat se magni facere 'aliquis poetarum *utrum Cæsar ater an albus homo sit*: insania; 'verte, ut idem Cæsar de illo dixerit, arrogantia est.'

2. 'Unde illa scivit, *niger an albus nascerer?*'—*Phædr. Fab.* iii. 15. 10.

'Etiam libenter te, nuper usque albus an ater esses, ignoravi.'—*Apul. Apolog.*

'Quem ego hominem *nullius coloris* novi;' *i. e.* "was as unknown to me, as a thing that has no colour."—*Plaut. Pseud.* iv. 7. 100.

CARM. LV.

Cinna, a poet, wrote a poem called Smyrna, (this was another name for *Myrrha*,) which he took *nine* years to write and polish;—

'*Nonumque* prematur in annum
'Membranis intus positis.'—Hor.

Catullus says, though Hortensius writes 1500 verses standing on one foot, yet that the Smyrna of Cinna shall go to distant lands;—

('Aut fugies Uticam, aut vinctus mitteris Ilerdam;')

even to the Atax in Gaul; (*hod.* "the *Aude.*")

But the annals of Volusius shall furnish wrappers for sprats;—

'Deferar in vicum vendentem thus et odores,
'Et piper, et quicquid chartis amicitur ineptis.'—Hor.

Cinna is thus mentioned by Virgil:—

'Nam neque adhuc Varo videor, nec dicere *Cinna*
'Digna, sed argutos inter strepere anser olores'.—*Eclog.* ix. 35.

'*Cinnæ Smyrnam* novem annis accepimus scriptam.'—*Quinctil. Instit. Orat.* x. 4. 4.

'*Cinna* quoque his comes est, *Cinna*que procacior Anser.'—*Ovid. Trist.* ii. 435.

3. 'Nam fuit hoc vitiosus; in hora sæpe ducentos,
'Ut magnum, versus dictabat, *stans pede in uno*.'—Hor.

5. 'Qua *cava* de Stygiis fluxerat *unda* vadis.'—*Ovid. Ibis*, 226.
'Implentur fossæ, et *cava flumina* crescunt.'—Virg.

6. "Distant ages shall roll over the poem Smyrna."

'Nec pateris, Cæsar, *sæcula cana* mori.'—*Martial*, ix. 30. 2.
'Quid, mea si *canis* ætas candesceret *annis*?'—*Propert.* ii. 18. 5.

7. The words in brackets were conjectured by Passeratius;—"The poem shall never be heard of beyond the walls of Padua, where it was written."

8. ‘ Et *scombris tunicas* dabunt molestas.’—*Martial*, iv. 87. 8.

‘ Linquere nec *scombros metuentia carmina*, nec thus.’—*Pers.* i. 43.

It is not known what fish the *scomber* was: many suppose it to have been the “ mackerel.”

9. *Sodales—tribuni—poetæ*—have been severally proposed in place of *laboris ;* which last is not the happiest or most probable conjecture.

10. Antimachus, a long-winded poet of Claros, is thus spoken of by Cicero, *Brutus*, 51,—

‘ Nec enim posset idem Demosthenes dicere, quod dixisse ‘ *Antimachum*, Clarium poetam, dicunt, qui, cum convocatis ‘ auditoribus legeret magnum illud, quod novistis, volumen ‘ suum, et cum legentem omnes, præter Platonem, reliquissent, ‘ *Legam*, inquit, *nihilo minus : Plato enim mihi unus instar est* ‘ *omnium millium :* et recte.’

This terrible long poem was called ‘ the *Thebaid.*’

CARM. LVI.

In these beautiful verses he consoles Calvus for the loss of Quinctilia, by telling him that, if the buried and silent dead can feel anything of the sorrow, with which, out of our regret for those we have lost, we renew the memory of our former affections, and mourn for our friends that are gone,—Quinctilia cannot so much bewail her own early death, as she must rejoice at seeing the constancy and fervour of *his* passion. This is the same Calvus to whom the 13th Poem is addressed, and who was so much associated in reputation, as well as affection, with Catullus. He wrote some lines on the death of his beloved Quinctilia, as we learn from Propertius, ii. 34. 89,—

‘ Hæc etiam docti confessa est pagina Calvi,
‘ Quum caneret miseræ funera Quinctiliæ.’

ὥστε τῷ τεθνηκότι
τιμὰς προσάπτειν, εἴ τις ἔστ' ἔκει χάρις.—*Soph. Electr.* 355.

‘ Sed frustra *mutos* revocabis Cynthia *manes*.’—*Propert.* ii. 13. 57.

2. *Accidere* seems to mean little more than "to be."

'Tiberio *haud ingratum accidit.*'—*Tacit. Ann.* ii. 5.

'Intelligo omnia, quæ a me profecta sunt in te, tibi *accidisse gratissima.*'—*Cic. ad Famil.* iii. 1.

CARM. LVII.

It appears that Catullus was not with his brother, when he died, and was buried at Rhœteum. The following sweetly tender lines are supposed to have been written when the poet visited his brother's grave; which he did, most probably, on his return from Bithynia.

3. *τὸ γὰρ γέρας ἐστὶ θανόντων.—Hom. pass.*

'Purpureos spargam flores, animamque nepotis
'His saltem accumulem donis, et fungar inani
'Munere.'—VIRG.

CARM. LVIII.

One Cornelius appears to have doubted the power, or the inclination of Catullus, to keep a secret. The poet therefore assures his friend, that, if ever he trusted any one with a secret, in whose good faith and honour he had perfect confidence, he may trust *him* above all others, and will find him to be bound *(sacratum)* as it were by a holy oath; that he will be as secret as Harpocrates himself. The figure of Harpocrates is represented with his finger on his lips: he was the God of silence, worshipped especially at the sacrifices of Isis and Serapis.

'Isis et Harpocrates digito qui significat st;' (*i. e.* silentium.) *Varro de Ling. Lat.* iv. 10.

CARM. LIX.

He asks some friend whether he really believes that he could abuse his mistress Lesbia, who is dearer to him than his eyes? ('Ni te *plus oculis meis amarem*'.) The thing is impossible;

and if it were possible, he could not love Lesbia so desperately as he does: but the fact is, his friend, instigated by Tappo, "would coin or believe any lie;" (*omnia monstra* facis.) Catullus, in these verses, appears to forget what he has already said, *Carm.* LIII.

CARM. LX.

He tells Lesbia, that, as whatever happens unexpectedly is particularly (*proprie*) gratifying to an eager and anxious mind; so it is specially gratifying to *him*, that she has returned to him. Who can be happier than Catullus? or who can fancy anything more desirable than a life so blessed?

5. *Insperanti—nobis*

'Perfida nec merito *nobis* nec amica *merenti*.'—*Tibull.* iii. 6. 55.

6. '*Cressa* ne careat *pulchra dies* nota.'—Hor.

'Hunc, Macrine, diem *numera meliore lapillo*,
'Qui tibi labentes apponit *candidus* annos.'—*Pers.* ii. 1.

CARM. LXI.

He addresses one Cominius, and tells him, so great is the hatred he has excited by his abominable profligacy, that, if the people had their will, they would throw him, grey-headed as he is, to wild beasts; cutting out his tongue,—that hates all good men,—and giving it to vultures; his eyes, to ravens; and the rest of him, to wolves.

CARM. LXII.

He reminds Lesbia that she promised eternal happiness to their mutual passion! He prays heaven, that she may be able to *keep* her promise! (*promittere vere;*) that they may preserve the bond of their affection unbroken through life.

1. '*Præmium proposuit* ("promised") ei, qui invenisset novam voluptatem.'—*Cic. Tusc. Disp.* v. 7.

3, ' Si quid *promittere* de me
' Possum aliud *vere, promitto.*'—HOR.

CARM. LXIII.

Gellius, having been fiercely and scornfully attacked by Catullus, appears to have endeavoured to retaliate by such verses as he could muster. Catullus tells him, in these parting lines, that he had often wished to propitiate him (*lenire*), by sending him a translation of a poem of Callimachus, which demanded great care and trouble (*studioso animo venanda ;*) and that he hoped such a fly would henceforth cease to attack him (*icere*) with his puny weapons: but that he now sees all his labour has been expended in vain, and his prayers for reconciliation have gone for nothing. He consoles himself therefore with the reflection, that the blows of Gellius have fallen harmless on himself; that he has parried them merely with his toga (*tela evitamus amictu ;*) but that Gellius has been deeply wounded and pierced by *his* blows, and is gibbeted in the infamy of perpetual punishment.

6. It is not easy to construe "*hinc.*" Doering interprets it, "to gain this end;" (*viz.* to stop you from abusing me:) but it is impossible to give such a sense to the word. Others read *hoc*, or *id*, or *evaluisse.*

8. *Dabi'*. The final sibilant letter "s" was often elided by the earlier Roman writers, as in the line of Ennius,—

' Egregie cordatus homo Catus *Æliu*' Sextus.'

And the usage was retained in the forms ' Vide'n ? Audi'n ? Dabi'n ?' &c.

END OF THE NOTES.

Subjectis quibusdam in Græcam Linguam a Viris Doctis translatis Catulli carminibus gratiam inire putavimus apud eos, qui tam utilitatem quam voluptatem ex ejusmodi instituenda comparatione capere didicerunt.

PHASELUS CATULLI

TOTIDEM IAMBIS PURIS GRÆCIS REDDITUS

A

JOSEPHO SCALIGERO.

(CARMEN IV.)

Κέλης ἐκεῖνος, ὃν θεᾶσθ' ὁδοιπόροι,
Τρέχειν νεῶν μὲν εὔχεται θοώτερος,
Σκάφους ὄπισθεν ὑστερεῖν δὲ μηδενὸς
Δρομηλατοῦντος, εἴτε μιν χρεὼν ἐλᾷν
Πλάταισιν, εἴτε λαίφεσ' ἐπτερωμένοις.
Τόδ' οὔτε φησιν ἀντερεῖν ἂν Ἀδρίου
Νεώρι' οὔτε Κυκλάδας περιῤῥύτους,
Ῥόδον κλυτὴν, δυσήμερόν τε Θρῃκίαν,
Προποντίδ' ἀγρίαν τε ποντίαν ἅλα,
Ἵν' οὗτος, ὕστερον κέλης, πάροιθεν ἦν
Πίτυς τιναξίφυλλος, ἢ Κυτωρίῳ
Πάγῳ θάμ' ὤρσεν εὐλάλῳ θρόον φόβῃ.
Κύτωρε πυξόδενδρ', Ἀμάστρι Ποντικὴ,
Τάδ' εἰδέναι σ' ἅπαντα νῦν τε καὶ πάλαι
Λέγοι κέλης ἄν. εὐθὺς ἐκ γενεθλίων
Τεαῖσί φησιν ἐν νάπαις πεφυκέναι,
Τεοῖσι κλῦσ' ἐν οἴδμασιν νέαν πλάτην,
Κλύδωσι δ' ἔνθεν ἐν πολυῤῥόθοις ἐὸν

17. Melius foret κλύσαι τεοῖς, κλύσαι enim primam brevem habet.

Πορεῦσ' ἄνακτα, λαιὸς εἴτε δεξιὸς
Ὄρωρεν οὖρος· εἴτ' ἄημα πόμπιμον
Ἔτεινε πλησιλαιφὲς ἁρμένου πόδε.
Ἐπακτίοισι δ' οὔποτ' ἐξιτήρια
Θεοῖσιν ηὔξαθ', ὡς ἀπ' ἐσχάτης ἁλὸς
Ἀφῖκτο τήνδε λιμνέαν ἐς ἠόνα.
Τὰ μὲν πάροιθε· νῦν δὲ πεμπέλου σχολῆς
Τέλος λέλογχε. σοὶ δὲ κεῖτ' ἀνειμένος,
Διός τε κοῦρε, καὶ Διοσκόρου κάσι.

CATULLI PRIAPEUM

TOTIDEM IAMBIS PURIS GRÆCIS REDDITUM

A

JOSEPHO SCALIGERO.

(CARMEN XV.)

Ἐγὼ τέχνημα φαυλοτέκτονος χερὸς,
Ἐγὼ δὲ φιτρὸς ἀζαλῆς, ὁδοιπόρε,
Ἰδοὺ τὸ γήδιον τόδ' ἐξ ἀριστερᾶς,
Ἔπαυλιν ἀνδρὸς, ὄρχατόν τ' ἐπισκοπῶ
Πένητος, ἐκ δὲ φωρὸς ἁρπαγὰς τρέπω.
Ἐμοὶ μὲν ἦρ' ἄρηρεν ἄνθεμος πλόκος,
Ἐμοὶ δὲ πυρσόφλοιος ἄσταχυς θέρει,
Ὀπωρινῷ τε λαρὸς ἀμπέλου βότρυς,
Κακῷ τε χείματ' ὠμὸν ὄμφακος στέφος.
Χίμαιρ' ἐμοῖσιν ἴξαλος νομεύμασι
Πόλινδ' ἀμολγὰς οὔθατ' εὐγλαγῆ φέρει.
Ἐμῶν ἀπ' ἀμνὸς εὐθαλὴς ἐπαύλεων
Δόμονδε βριθυκέρματον χέρ' εἰσάγει·

Τέρεινα πόρτις αἰνομήτορος βοὸς
Χέει πρόναος αἱματοσφαγὲς λίβος
Θεοῖσι. * * * *

CATULLI EPITHALAMIUM,

SEU

CARMEN NUPTIALE,

A

Q. SEPT. FLORENTE CHRISTIANO

GRÆCIS VERSIBUS EXPRESSUM.

(CARMEN XXXVII.)

Σοῦσθε νέοι, ὁ γὰρ ἕσπερος ἔρχεται, ἕσπερος ἤδη
Οὐρανόθεν τριπόθητα μόλις δὴν φάεα τέλλει·
Ὥρη ἀναστῆναι, λιπαρὰς λείπειν τε θαλείας.
Παρθένος ἐρψεῖται, ὑμεναίου δ' ἔψετ' ἀοιδή.
Ὑμὰν ὦ Ὑμέναιε, Ὑμὰν ἔλθ' ὦ Ὑμέναιε.
Ἀθρεῖτ' ἠϊθέους φιλοπαρθένοι, ἀντί' ἔγρεσθε,
Πανταχόσ' Οἰταίας φαίνει ὀρφνηφόρος αὐγάς·
Καὶ νύ τοι οὐχ ὁράας ὡς ὠκέες ἐξεθόρησαν;
Οὐκ εἰκῆ, τοὺς γὰρ νικᾷν θέμις ἀεισεῦντι.
Ὑμὰν ὦ Ὑμέναιε, Ὑμὰν ἔλθ' ὦ Ὑμέναιε.
Ἀμῖν μὲν κεῖται οὐκ εὐχερὲς, ἥλικες, ἆθλον·
Σκέπτεσθ' ὡς δίζηντ' ἄγαμοι πεπονημένα κοῦραι.
Οὐχὶ μάτην μελετῶσιν, ἔχουσί τι ἀξιόμνηστον.
Ἄμμες δ' ὥτα φρένας τ' ἐμερίσσαμεν ἄλλυδις ἄλλῃ.
Οὐχ ἁμὴ δ' οὖν νίκη, ἐπεὶ φιλεῖ ἥγε μεριμνᾷν·
Τῷ νῦν ὑμετέρου ἵνας συμβάλλετε θυμοῦ·

Ἀρξομέναις αὐδῆς ἤδη πρέπει ἄμμες ἕπεσθαι.
Ὑμὰν ὦ Ὑμέναιε, Ὑμὰν ἔλθ' ὦ Ὑμέναιε.
Ἕσπερε, ποῖον ἔχει σέο φῶς νηλέστερον αἶθρῃ
Δεινοῦ ἐπωλενίην κούρην τινὰ μητρὸς ἀποσπᾷν,
Μητρὸς ἀπ' ἀγκαλίδων ἀφελεῖν κούρην ἀέκουσαν,
Παρθενίην δὲ ποθεύντι νεηνίῃ ἐγγυαλίζειν;
Περθομένης ἐχθροὶ τί πλέον ῥέζουσι πόληος;
Ὑμὰν ὦ Ὑμέναιε, Ὑμὰν ἔλθ' ὦ Ὑμέναιε.
Ἕσπερε, τίς σέο τερπνοτέρη φέρετ' οὐρανόθι φλόξ;
Εἰ κυρόων τελέεις μνηστὴρ τάγε γαμβρὸς ὑπέστα,
Τῶν τάμον οἱ πασὶ, τάμον ὅρκια πιστὰ τοκῆες,
Ἔμπεδα δ' οὐ θῆκαν, πρὶν σὸν σέλας ἦδε πεφᾶσθαι.
Εὐκτότερον τί θεοὶ δοῖεν κ' εὐδαίμονος ὥρας;
Ὑμὰν ὦ Ὑμέναιε, Ὑμὰν ἔλθ' ὦ Ὑμέναιε.
Ἔκκριτον ὡς ἄνθος φύετ' ἐν φραδμώδεϊ κήπῳ,
Θρέμμασιν ἄφραστον, πᾶσιν δ' ἄφλαστον ἀρότροις,
Τὸ ζέφυρος θέλγει, θεὸς ἐμπεδοῖ, ὄμβρος ἀέξει,
Πολλαῖς παρθενικαῖς, πολλοῖς ζηλωτὸν ἐφήβοις·
Ἀλλ' ὅταν ἁβρὸς ὄνυξ κάλλους ἐμόλυνεν ἀμέρσας,
Οὐδὲ νέους τούτου πόθος ἵκετο οὐδὲ κορίσκας,
Παρθένος ὡς ἄφθαρτος ἕως μένει, ἔπλετο φίλη.
Εἰ δὲ μιαινομένου σῶφρον πέσε σώματος ἄνθος,
Οὐ παισὶν τερπνὴ μένει, οὐ χαρίεσσα κόρῃσι.
Ὑμὰν ὦ Ὑμέναιε, Ὑμὰν ἔλθ' ὦ Ὑμέναιε.
Ὥσπερ φυομένη ἀργῷ μόνη ἄμπελος ἀγρῷ
Οὔποτ ἀναλδαίνουσα τρέφει μελιήδεα βότρυν,
Ἀλλομένη δὲ ποσὶν βάρος ἀσθενὲς ὕπτιον ἕρπον
Ἀκροτάτων μέλλει θυγέμεν ῥίζῃσι κορύμβων,
Οὐδ' ἀροτρεῖς ταύτην οὐδ' ἀρ' βόες ἠσκήσαντο·
Εἰ δὲ τυχὸν κείνη πτελέης φιλότητι μίγηται,
Πολλαὶ τὴν δὲ βόες, πολλοὶ δ' ἤσκησαν ἀροτρεῖς·

Ὡς κόρη ἄχρις ἄθικτος, ἔχει τότε γῆρας ἄεργον.
Ὁππῆμος δ' ἄρα συζυγίης τύχεν ὥριος ἴσης,
Ἀνδρί τε τερπνοτέρη πέλε καὶ πατρὶ μεῖον ἀπεχθής.
Ὑμὰν ὦ Ὑμέναιε, Ὑμὰν ἔλθ' ὦ Ὑμέναιε.
Μήποτε δ' οὖν τοίῳ, γλυκερὸν θάλος, ἀνδρὶ μάχοιο.
Οὐ θέμις ἐστὶ μάχεσθαι, ὅτῳ γενέτης πόρεν αὐτός,
Αὐτὸς σὺν μητρὶ γενέτης, τοῖς χρέω σε πιθέσθαι·
Οὐ μὲν ὅλη σεῦ παρθενίη, μέρος ἐστὶ τοκήων,
Καὶ γενέτης τὸ τρίτον καὶ τὸ τρίτον ἡ γενέτειρα,
Μοῦνος ἔχεις τὸ τρίτον, μὴ βούλευ δυσσὶ μάχεσθαι,
Τοὶ γαμβρῷ ἑὰ δισσὰ μέρη σὺν δῶκαν ἑέδνοις.
Ὑμὰν ὦ Ὑμέναιε, Ὑμὰν ἔλθ' ὦ Ὑμέναιε.

CARMEN AD HORTALUM

GRÆCE REDDITUM

▲

BONAVENTURA VULCANIO.

(CARM. XL.)

Κἄν με διηνεκέσιν μελεδήμασιν ἄλγος ἅπτον
Νοσφίζει πινυτῶν, Ὥρταλε, παρθενικῶν,
Κοὐ δύναται μουσῶν γλυκερὸν γάνος ἐκταμιεύειν
Θυμὸς ἐμὸς, τόσσοις ἄλγεσι κυματίας,
Ὅττι κασιγνήτοιο ἐμοῦ στυγερώτατα λήθης
Ὠχρὸν λευγαλέως νάματ' ἔκλυζε πόδα.
Ὅν ῥ' ὑπὸ Ληθαίῳ ψάμαθος ῥηγμῖνι καλύπτει,
Ἄρτι μάλ' ἐκ φαέων ἄμμ' ἀφανιζόμενον
* * *

Οὐκέτ' ἀδελφέ σ' ἐγὼ φίλτερε τῷδε βίῳ
Ζῶντ' αὖθις βλέψω; αἰὲν μὲν ἐγώ σε φιλήσω,
Σόντε μόρον γοεροῖς κλαύσομ' ἀεὶ μέλεσιν·
Οἷαπερ ἐν πυκινοῖς πετάλοισιν Δαυλιάς ἄδει
Οἰχομένου Ἰτύλου πότμον ὀδυρομένη.
Αὐτὰρ ὅμως τάδε σοι τόσσοις ἐνὶ κήδεσι πέμπω,
Ὥρταλ', ἔπη σελίδων ἔκκριτα Βαττιάδου,
Ὡς σέο φοιταλέαις οὐκ ἂν μεταμώνιον αὔραις
Στῆθος ἐμὸν λέξῃς μῦθον ὑπεκφυγέναι.
Ὡς ὅτε κρυπταδίως πεμφθὲν ποτὲ μῆλον ἑραστοῦ
Ἀγνῆς ἐκ κόλπων προὔτρεχε παρθενικῆς.
Τοῦθ' ἁπαλῷ ὅτι κρύψε πέπλῳ ἀμνήμον' ἐούσῃ
(Μητρὸς ὅτ' ἐρχομένης ἄνθορ') ὑπεξέπεσε
Δειλαίῃ· τὸ δὲ ῥίμφα κατωφερὲς εἰλινδεῖται,
Τὴν δὲ κατηφείη κοκκοπάρῃον ἔχει.

ELEGIA

DE

COMA BERENICES,

REDDITA EX LATINA ET VETERE CATULLI METAPHRASI

GRÆCÆ AC SUÆ LINGUÆ

AB

ANTONIO MARIA SALVINI FLORENTINO.

(CARMEN XLI.)

Ὅς μεγάλου διὰ πάντ' ἐθεάσσατο φάεα κόσμου
Ὅς τ' ἄστρων δυσμὰς εὗρε καὶ ἀντολίας,
Κρύπτεται ὡς φλογερὸν φάος ὀξέος ἠελίοιο,
Ὥς τε ὁριζομένοις δήνε' ἔγεντο χρόνοις,

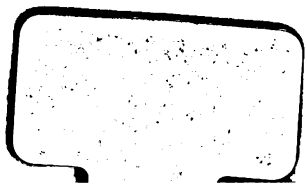
Ὡς ὑπὸ τοῦ Λάτμου σκοπελοὺς κατέβαλλε λαθ-
Οὐρανόθεν Μήνην Ἴμερος ἐκκαλέσας. [ραίως
Τῇδε Κόνων μ' ἔβλεψεν ἐν ἠέρι τὸν Βερενίκης
Βόστρυχον, ὃν κείνη πᾶσιν ἔθηκε θεοῖς
Τὴν σάφα λάμπουσαν, ἣν πολλαῖς ἤδε θεάων
Χερσὶν ἀειρομέναις ηὔξατ' ἀπαρξομένη,
Ὁππότ' Ἄναξ γαίων ἐρατοῖς τε, νέοις θ' ὑμεναίοις
Πορθήσων γαῖαν ἵκετ' ἐς Ἀσσυρίαν,
Νυκτερινοῦ φορέων ἴχνη χαρίεντα κυδοιμοῦ,
Σκῦλ' αὐτὸς καθελὼν ἡδὲα παρθενίης.
Νύμφαις ἐστι νέαις ἐχθρὴ Κύπρις; ἦ ῥα τοκήων
Δάκρυσιν εὐπλάστοις ἐξαπατῶσι χαράν;
Οὐδοῦ ἐντὸς θαλάμου θαλερὸν κατὰ δάκρυ χέουσιν.
Πρὸς θεῶν ἀτρεκὲς οὐ τοῦτο τὸ πένθος ἔνι.
Τοῦτ' ἐδίδαξέν μ' ἡ βασιλὶς γοερὸν βοάωσα,
Ὁππότε ἀνδρὶ νέῳ ἤρεσε θοῦρος Ἄρης.
Καίπερ φῆς, οὐκ ἀνδρὸς ἐδάκρυον ὀρφανὰ λέκτρα,
Ἀλλὰ πᾶσι φίλον τῆλε καθεζόμενον.
Σὸν θυμὸν κατέδει φροντὶς δακέθυμος ἐς αἰεί,
Καὶ σοὶ νῦν κραδίην πάντοτε τειρομένῃ
Σὺν φρεσὶν ἔκπληκτος νόος ἔκπεσεν. ἦ ἄρα δήπου
Ἔγνων ἐκ παιδὸς παρθενικῆς βλοσυράν.
Η γε ἀριστείας ἔλαθες, ἧς εἵνεκ' ἄνακτος
Σὺ γάμον ἐκτήσω; ἦν τις ἔτ' ἄλλος ἔχοι;
Ἄνδρ' ἀφιεῖσα τεὸν ἔπεα τὰ ποῖα προσηύδας,
Ὄμματα σοὶ λείᾳ χειρὶ ὁμοργνυμένη;
Τίς σ' ἤλλαξε βαρὺς τόσσον θεός; ἢ ὅτ' ἐρῶσιν
Οὐκ ἀπέμεν φίλου σώματος ἐστὶ φίλον;
Σὺ γὰρ πᾶσι θεοῖς γλυκεροῦ ὑπὲρ ἀνδρὸς ὑπέστης
Εὐχὴν ταυρείου αἵματος οὐχὶ ἄτερ,
Εἴπερ νοστήσῃ, ταχέως Ἀσίην Αἰγύπτου
Δουλωθεῖσαν ὅρους τρίς τε μάκαιραν ἄγῃ.

Ἀνθ' ὧν οὐράνιον ἐσέβην χορὸν ἀστερόεντα,
Καὶ πρώτας εὐχὰς λῦσα ὀφειλομένη.
Ἄκουσ', ὦ φίλ' ἄνασσα, τεῆς κεφαλῆς ἀπέβαινον,
Ἄκουσα, πρὸς σοῦ πρός τε τεῆς κεφαλῆς.
Εἰς κενὸν εἰ ὥρκιζέ τις, ἄξια δέξετ' ἄποινα.
Ἀλλὰ σιδήρῳ τις φήσαιεν ἶσον ἔχειν;
Κεῖνο ὄρος σκιδνᾶθ', ᾧ τῆς Φθιωτίδος αἴης
Παμμέγ' ἐπωχεῖτο ἀγλαὸν ὄν τε γένος.
Ὡς Μῆδοι νεαράν τ' ὄρεϊ βιάσαντο θάλασσαν,
Καὶ δι' Ἄθω πλεῦσεν βάρβαρος ἠϊθεος.
Τί θριξὶν πλεὸν ἔστ', εἰ εἶκεν ταῦτα σιδήρῳ;
Ζεῦ πάτερ, ὡς Χαλύβων πᾶν ἀπόλοιτο γένος.
Γειόθεν ἄντελλόν τε κακὸν φυτὸν ἄμμιν ἔφηνεν,
Ἠδὲ σιδηρείην ἐξεμάλαξε βίην.
Κλαῖον ἐμοῦ μόρον οἰχομένης κόμαι αὖθις ἀδελφαὶ,
Καὶ τότε μουνογενοῦς Μέμνονος Αἰθίοπος
Ἀέρ' ἐλαύνοντος πρόφερ' ὀξέσιν οἷον ἐρετμοῖς
Ἀρσινόης πτερόεις Χλωρίδος ἵππος ὁδόν·
Αὐτὸς ἀν' αἰθερίας ἀφελῶν ἐμὲ πρόσπετεν αὔρας,
Καὶ ἱερῷ Κύπριδος κόλπῳ ἔθηκεν ἐμέ.
Αὐτὴ ἐκεῖ Ζεφυρῖτις ἐὸν θεράποντ' ἐφίησι,
Ἧγε Κανωβείους ναῖε φίλ' αἰγιαλοὺς,
Δαιδαλέα μὴ μοῦνος ἐν οὐρανιοῖο κελεύθῳ
Τῶν Ἀριαδνείων χρύσεος ἐκ κροτάφων
Ὁ στέφανος πηγνῦτ'· ἴδε λάμπομεν ἄμμες ἔτι δὴ
Τά σκῦλα ξανθῆς ἱερὰ τῆς κορυφῆς.
Ὑγρῶν ἐκ δακρύων τεμένη πρὸς θεῖα θεά με
Ἐν τοῖς πρεσβυτέροις ἀστέρα θῆκε νέον.
Παρθένου ἥ χαλεποῖο θίγουσα τὰ φῶτα λέοντος
Νύμφη Καλλιστοῖ σύν τε Λυκαονίᾳ
Εἰς δυσμὴν τρέπομαι, δειλοῦ προάγω τε Βοώτεω,
Ὃς μόλις ὀψὲ βαθὺν δύετ' ἐς Ὠκεανόν.

Ἀλλά με νυκτὶ θεῶν βαρέ' ἴχνεα κακκρύπτουσιν
Ἀοῖ τᾷ πολιᾷ νυκτὶ ὀφειλομένᾳ.
Ταῦτ' ἐγὼ εἰ λαλέω, Ῥαμνουσιὰς ἴλαθι κούρη,
Οὐ γὰρ ἀλάθειαν κρύψομαι οὐδὲν ἐγώ·
Οὐκ, εἰ οὐρανὸν ἐχθρὸν ἔχωμαι, ἐτήτυμα εἶπας·
Ἔνθετα ἐν θυμῷ μὴ λέγω ἀτρεκέως·
Οὐχ οὕτως χαίρω τούτοις, ὡς δυσχερὲς ἄμμιν
Στῆν' ἀπὸ δεσποτικῆς ἀϊδίως κορυφῆς,
Ἥι ἄμ' ἐγὼ, ὅτε παρθένος ἦν πάντεσσιν ἄμοιρος,
Σύν γ' αὐτᾷ μύρων χίλια πόλλ' ἔπιον.
Νῦν γ' ὑμεῖς ἐρατῷ ἃ ζεῦξεν φάεϊ πεύκη,
Ἀνδράσι μὴ φαίνοιτ' οὔθατα γυμνὰ φίλοις,
Σώματα μὴ πρότερον ὁμοθυμαδὸν ἄνδρασι δῶτε,
Πρίν γ' ἡμῖν ὁ ὄνυξ δῶρ' ἐρίηρα χέοι,
Ὑμέτερός γε ὄνυξ τῶν ἀγνῶν θηλυτεράων.
Ἀλλ' ἦ ἑ μοιχείᾳ ἐξέδοσεν μιαρᾷ
Κούρη, ταῦτα κόνις πίοι εὐθὺς δῶρα ἄδωρα,
Καίπερ ἀπὸ μιαρῶν δῶρά τιν' οὐκ ἐθέλω.
Ὑμετέρα θ' ὁμόνοια, ἔρως τε ναίοιεν ἐς αἰὲν
Ἕδρας εὐσεβέων αἷς μέλον ἐστι γάμων,
Σὺ δὲ, ἄνασσα, βλέπεις ἄστρων ὅτε φάε', ἄναιμον
Ἰροῖς ἱλάσκοις φάεσι τὴν Κύπριδα.
Οὐκ εὐχαῖς, ὦ ἄνασσα, μόνον σαῖς εἰπὲ τεάν με,
Ἀλλὰ τεὰν δώροις ποίει ἀπειρεσίοις.
Δήνεα τι μ' ἐπέχει, δεσποίνης εἴθε γενοίμην,
Κ' Ἀρκτοῦρος λάμποι ἔγγυον Ἠριγόνης.

*** In his "de Coma Berenices" versibus Græcis, plura contra Metrum peccant, quam quæ notare opus sit.

ETONÆ,
IMPRIMEBAT E. P. WILLIAMS.



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